12-22-1977

My Snapshots

Arnold Sorvari

MY SNAPSHOTS

ARNOLD SORVARI

DECEMBER 22, 1977

MY SNAPSHOTS

Arnold Sorvari

Candidate for the Master of Fine Arts Degree
in the College of Fine and Applied Arts of
the Rochester Institute of Technology

Chief Adviser: Frederick R. Meyer

December 22, 1977

Rochester, New York

To Ellen, for patience

PREFACE

It is not usual to work toward an advanced degree in a new field after decades of a career in another field. Such adventurousness could readily yield exasperation, if not trauma, but I have been fortunate. It has instead produced joy and exciting insights, including some valuable ones into self-discipline.

I am particularly grateful that my work has brought me to this particular College and into a dialogue with its unique and talented faculty. The atmosphere of the uncommon, separated, graduate painting studio has provided haven from workaday concerns and a stimulating membership into a wonderfully diverse company of fellow painters.

My professional position in a sibling College at this Institute is highly valued, having made the participation in this program possible both physically and economically. Encouragement by both administrators and colleagues has been generous. Even some of my colleagues' puzzlement that a long-committed photographer should devote such attention to the "adversary" art of painting has served as a delightful stimulus.

The absorbing struggle of making painted images and the accompanying research which this paper reports have combined into a new kind of experience for me. The discoveries will--I think--make me a better teacher in that other "adversary" field. This Thesis report deals with what is the most valuable image-making experience of my life. The personal quality of that experience requires frequent use of the first-person pronoun, which I hope the reader will accept as indication of the intensity of my personal excitement.

CONTENTS

LIST OF ILLUSTRATIONS

INTRODUCTION

My Thesis Proposal spoke of exploring "the use of the photographic image as a basis for painting, along with research and study of historic, ethic and aesthetic attitudes toward such use of the photographic image." The Proposal also mentioned "the classical linear image," "metaphorical reality" and "highly-detailed and perspectivally accurate image" as elements of my way of painting. Looking back, these topics seem to be but fragments of a more specific issue: "What kind of paintings have I been making?" That is the question which this Thesis Report undertakes to answer.

That question is particularly important to me because I approach painting for somewhat different reasons than do many students in this program. Having an established vocation as a teacher of photography, painting has become a major avocation; I do not plan to become a "professional" painter. I have much sympathy for the developing painters who are forced to:

> . . . clamor for a killing, with some rule-breaking novelty, before they reach twenty-five. Otherwise they may never be noticed. They want to use the last glimmer of avantgarde mystique to gain a few collectors before everyone sees through the threads on the elbow of the tradition of the new.[1]

Instead, the process and joys of painting are luxurious ends in themselves; they allow me to paint as both an inquiry into and an enhancement of my own life.

My way of painting has risen intuitively, and out of the sensory pleasures of using the materials--without conscious intellectual or movement-based choices. I have therefore felt the need to think more analytically about painting, to reflect further on painting in an art-historical sense, and to make a critical evaluation for personal knowledge. Because of my vocation, considerations of photography enter into these thoughts

with more persistence than would thoughts of merely a related art. It is clear that photography here is in the service of painting.

The early parts of this report therefore present my reflections and rediscoveries on some "isms" of painting which seem to me to be related to my own work and to the "photographic" qualities of that work. A fresh look is also taken at perspective and the camera image, which has caused me to find new excitement in every remembered painting from past art history courses, and in the photographic image itself.

Then the report reviews my procedure of using photographs as the basis for painting, together with comments on the paintings shown in the Thesis Exhibit--and a few others. Reproductions of the original photographic color slides of the paintings' subjects are shown--they served as "sketches" for the paintings. Color reproductions of the paintings are shown, and there is a speculation on future directions.

NOTES

[1]Gerald Sykes, *The perennial Avantgarde* (Englewood Cliffs: Prentice-Hall, Inc., 1971), p. 226.

PRIMITIVISM

> . . . Throughout the nineteenth century there were recurring tendencies toward the oriental and the generally exotic, toward the Christian and classical naive, and toward the provincial. . . . their ideal of the primitive, imbued with the old conception of a return to an harmonious golden day-- . . . . differs from the ferocious primitivizing of the last thirty years . . . .[1]

What is Goldwater getting at? The *doyen* of primitivist criticism explains that strains of primitivism have persisted for more than a century but that the nineteenth-century ethnographic discoveries had little to do with the direction. The interest in primitive art, he feels, is only one of the recent revivals of interest in historically-removed art, such as the eighteenth-century love of *Chinoiserie*, of later influences from Japan and Persian, the mid-east, and classical Rome and Greece. The nineteenth-century Sunday painters-- the "modern primitives"--had no knowledge of the ethnographic discoveries but were called primitives because their paintings had the same kind of appeal to the advanced artists as did the primitive artifacts. Picasso, for example, discovered Rousseau almost simultaneously with his discovery of Ivory Coast sculpture and archaic Iberian figures. The term "modern primitive" should therefore be used cautiously, urges Goldwater; "naive" might be better for contemporary painters.

NAIVE REALISM

A colleague asked, "What did you think of Jackie Schuman's calling your paintings 'naive'?" Actually she said, "In this painting . . . there is a naive quality that basically is extremely sophisticated,"[2] and I was rather pleased. On thinking about it, however, it seemed as if she had said that

basically something was black which turns out to be extremely white. Research was called for. The ambiguity became a *little* clearer with a comment by Stev, who was writing about the American Primitive (!) painter Horace Pippin:

> Unlike the famous mirror, mirror on the wall, folk art too often tells you what you want to hear. Looking at a "naive" painting, modern critics discern elements of "sophisticated" abstraction; . . . It's too bad, because folk art doesn't deserve this kind of sloppy looking.[3]

What at first seemed a condemnation of Schuman's remark is softened in the concluding paragraph:

> . . . the trick, in looking at good naive art, is to savor the sophistication and the naivete together.[4]

That turned out not to be entirely clear, either, so Goldwater had to be consulted. He calls attention to the prevalence of "evenly distributed pattern and . . . contrasts and balances of pure and brilliant color, whose enjoyment is the basis of one side of the admiration for [naive] work"[5] for both painter and viewer. He points out that the characteristic patterns in all the naives' paintings "would seem to indicate that they take pleasure in the rhythmic movements necessary for their production as well as in the final visual effect."[6] As a result the "exaggeration of realistic detail and in its making rigid all the forms that it renders gives its scenes to the sophisticated eye a symbolic permanence."[7] In this way the naives' painting is related to the African sculptures, whose formal qualities are the cause of the "relative permanence of the state of feeling which it renders."[8] Fascinating!

With these comments I begin to enjoy the designation of "naive" and I also find a relationship between two dissimilar painters whose work I have long admired: Rousseau and Morandi. Rousseau naively made pictures from his isolated and limited experience. Morandi made an intellectual choice which was influenced by his understanding of past painters. The work of both suggests "permanence of the state of feeling." Archaism and primitivism of the twentieth century call for further study.

The art historian Haftmann attributes to Kandinsky an astute analysis of the paths of twentieth-century painting:

> In his early writings Kandinsky refers to two diametrically opposed paths, both of which lead to "the spiritual in art". The first, followed by Delaunay and himself, is that of "the Greater Abstraction"; the other, followed, for example, by the Neo-Primitive Henri Rousseau, is that of "the Greater Reality". The second path, like the first, leads beyond visible reality and reveals a new aspect of it, which Kandinsky calls "the fantastic in the hardest matter".[9]

What a tantalizing idea--to be making representations of solidly and carefully defined things, all the while hinting at ideas which may not be definable at all. I feel comfortable with that. But how is it that Rousseau, called *retardataire* by his contemporaries, earns such high standing from Kandinsky? And how can my painting have drawn nourishment from Rousseau? We shall see.

Haftmann notes that modern art, in the work of painters like Delaunay and Kandinsky, had turned away from "the familiar world of things",[10] away from the positivism of nineteenth century art, to search for spiritual values by means of abstraction. But the inanimate object was not wholly eliminated, being perceived as a potential new symbolic experience. Attention to isolated objects was prompted by turn-of-the-century discoveries of primitive and peasant arts. Their color and form inspired Kandinsky and others to abstraction while on the other hand Picasso and others were impressed by the magical impli cations of African and Iberian figurative art. "The primitive, the daemonic, the archaic: behind them the modern mind sensed the old magical unity between man and his environment. A yearning was born to return to this magical world."[11]

In the resulting search for appropriate forms to express these feelings the Italian Primitives were rediscovered: Giotto, Masaccio, Uccello, Piero. "They did not paint the thing in its unique, accidental contexts, but the objective idea they formed of it. They brought the image of the thing into conformity with their definition of it."[12] The excitement of finding analogies between archaic painting and the new anthropological discoveries became the basis of Kandinsky's theory of the "Greater Reality", represented by Rousseau.

Study of the archaic paintings for their magical quality of presenting images of "the hardest matter"--of magical realism--brought out the unexpected discovery that a number of contemporary painters existed whose works demonstrated just this quality: the non-professional painters--the Sunday painters--of the turn of the century. The naive realism of Séraphine de Senlis, of André Bauchant, of Luis Vivin, of Camille Bombois, and especially of Henri Rousseau, demonstrated the "minute style of the lay painters intent on the clear definition of each separate thing."[13] "Like the early Italian Primitives, [the Neo-Primitive] brings the visible image of things into conformity with his idea of them. His paintings do not merely reproduce things, but define them."[14]

In the same way, the cruel and sometimes-confusing excesses of the photographic image can be selectively altered to present "things of the hardest matter" as a fantasy of what they *ought* to be; to redefine them; or perhaps, to show them as I *like* to think they actually were. "The mental image corrects nature [which is all too redundantly presented by the camera] and becomes representation of reality."[15]

ROUSSEAU

The naive painter is known to satisfy his intent by very systematic procedures. He generally considers himself a craftsman and goes about his work with the care of a cabinetmaker; no action painter is he! The way of working of Henri Rousseau is typical, and is well described by Shattuck:

> Rousseau's primitivism and his modernism finally came into focus most revealingly in his method--for he had a method. It involved a regular sequence of procedure, and rested, despite his estimate of himself, far more on plane composition and interplay of color than on conventions of optical representation.
>
> Usually he began with a small rudimentary version of his subject: a photograph, sketch, or engraving. The subjects he chose were formal and (except for the tropical scenes, which he rapidly made his own) familiar. His basic method was free copying, a technique that allows a painter to work quietly in his studio and avoid long hours before a model or landscape.[16]

> In his studio Rousseau went about laying out and filling in his canvases in a systematic manner. . . . First he outlined a general scheme of the composition and indicated areas of color. Then, starting at the top and working toward the bottom "like pulling down a window shade," he filled in color and detail. In huge paintings like the tropical scenes, he found it preferable to apply one color at a time, . . .Yet in general the making of the finished work was a matter of steadily applied craftsmanship during which he could reckon the number of days or weeks required to complete the task. We owe his unfailing meticulousness of detail to an ability to sustain the craftsman's role throughout the long labor of transferring onto canvas the complex image in his imagination. Speed of execution is not the flavor of his art.[17]
>
> . . . . . .
>
> Rousseau's decorative sense is almost as sure as his sense of color and, like it, serves the luxury effect as well as the need for order. (The terms are Roger Fry's). In both color and form, decorative styles fall into two general categories: repetition and variation. . . . The former tends toward simple rhythmical patterns, like a row of trees; the latter tends toward what Focillon called the "system of labyrinth"--Arabic decorative borders, baroque devices, and old-fashioned stencils. Most "primitive" art favors repetitive decoration; Rousseau employed both techniques.[18]

Reading this was a stunning experience. But for a few minor details this could be a description of how I have worked on the paintings of the recent period!

In a surprising analogy this craftsmanlike method was not too remote from that of the Italian Primitives, whose wall paintings involved simplification of nature in favor of desired didactic and symbolic religious scenes. Their execution was usually guided by a cartoon and the final execution left to the craftsmanship of the designer's assistants. White also reminds us that Giotto's Arena Chapel murals were indeed begun at the top and were completed in registers toward the bottom "like pulling down a window shade." No action painting there!

MORANDI

In Italy, Pittura Metafisica developed the same concerns

that had earlier been fulfilled by Rousseau in France. The need to redefine the "world of things"--a reflection of the need for a "greater reality"--was stimulated by the availability of works of the Italian Primitives. To some degree the patriotic fervors of the First War developed a new sense of *italianità* which made those archaic painters even more seem to be the source of a new and vital philosophy of painting. To the outside world, archaic realism was held to be the only valid Italian contribution to modern art. At the time of his break with Futurism, "Carrà spoke of Giotto's 'magical serenity of form' and of Uccello's "brotherly relation with things'."[19] In a painting called "Daughters of Lot" Carrà "attempted to rediscover Giotto's greatness on a modern plane, which he identified with Rousseau."[20] Carrà became philosophical leader, the protagonist of archaic realism and the *principio italiano*, of a quiet and formal grandness.

Morandi, a reclusive Bolognese, had contacts with the Metaphysical painters, although he never "joined" the group, preferring an individual direction and freedom from polemics. He had abandoned studies in the local art academy in 1913 to become a practising painter,

> . . . procendo dalla nativa comprensione dei grandi maestri italiani, fra cui il grave Piero della Francesca, da lui forse considerato perno d'un linguaggio pittorico strettamento geometrico, idea precisa nelle venienti fasi della sua opera. Incontratosi con . . . Carlo Carrà, . . .[21]

and was attracted to Pittura Metafisica by his interest in the Italian Primitives whom Carrà extolled. Carrà himself says of Morandi that:

> . . . above all he found justification in his study of the Renaissance painters and primitives, Giotto, Piero della Francesca, Masaccio. His 'exile in the past' was the exile of a man who proudly knew that he was capable of interpreting his own time, but who, in avoiding both the adventitious and the merely polemi cal, sought ease and comfort in the lucid geometry of Arezzo, Florence and Padua, in the 'sweet perspective' [Uccello's words] that induced the solitude of poetic meditation.[22]

Critics agree that Morandi's paintings--after breaking

completely free of Pittura Metafisica--continued to develop the magical stillness and solidity of form that characterized the archaic masters. His emotional involvement with the single object led to constructions in a Giottesque pictorial space, often as if curtains were drawn across the back. Most of the paintings--even the few landscapes--were designed to present the objects frontally and in shallow, receding planes. White's comment "In all primitive arts the first stage in the representation of any cubic object is invariably to show only a single side of it"[23] explains Morandi's composition by way of his admiration of Italian Primitives. It is seen "throughout his art."[24]

There it is. Naives--primitivists--tend to present their emotive objects frontally, in shallow layered pictorial space. Usually there is an elaboration of the painted surface by complex pattern and there is a stillness, a sense of time suspended. Morandi adopted these qualities from study of the Italian Primi tives. Rousseau arrived at them by naive intuition. For having seen some of these naive and archaic attributes in my work, Jackie's comment is gratefully accepted.

NOTES

[1]Robert J. Goldwater, *Primitivism in Modern Painting* (New York: Harper & Brothers Publishers, 1938), p. xx.

[2]Jackie Schuman, *Newsroom* (Rochester: Channel 21, April 27, 1977), review of R.I.T. Graduate Thesis Exhibit.

[3]Mark Stev, "Pippin's Folk Heroes," *Newsweek* (August 22, 1977), p. 59.

[4]Ibid., p. 60.

[5]Goldwater, p. 149.

[6]Goldwater, p. 150.

[7]Goldwater, p. 124.

[8]Goldwater, p. 123.

[9]Werner Haftmann, *Painting in the Twentieth Century* (New York: Frederick A. Praeger, Inc., 1961), p. 167.

[10]Ibid., p. 167.

[11]Ibid.

[12]Ibid., p.168.

[13]Ibid., p.172.

[14]Ibid., p.168.

[15]Ibid., p. 173.

[16]Roger Shattuck, *The Banquet Years* (Garden City: Doubleday & Company, Inc., 1961), p. 101.

[17]Ibid., p. 103.

[18]Ibid., p. 105.

[19]Massimo Carrà, *Metaphysical art* (New York: Praeger Publishers, 19), p. 175.

[20]Ibid., p. 176.

[21]P. M. Bardi, *Giorgio Morandi* (Milan: Edizione Del Milano, 1957), p. XII.

[22]Carrà, p. 24.

[23]John White, *The Birth and Rebirth of Pictorial Space* (Boston: Boston Book and Art Shop, 1967), p. 26.

[24]Guido Giuffré, *Morandi* (London: Hamlyn, 1971), p. 8.

PERSPECTIVE

Because of my reliance on photographs as sources for my painting, the attributes of photographs--expecially as I choose to make them for my "sketchbook"--have a strong influence on the painting. One of the strongest attributes of the camera is its perspective rendition, as noted by Ivins:

> Photography, omitting the draughtsman, produced pictures in which . . . mathematical perspective was inherent. . . . Today we are flooded with Photographic pictures, i. e., pictures in which geometrical perspective has been automatically incorporated.[1]

Somehow, though, I find my painting taking little advantage of "mathematical perspective"--that "Italian perspective"[2] which so meticulously skewers its multiple vanishing points with its receding orthogonals. I prefer the simple, archaic frontal viewpoint in which the orthogonals converge and unite out of sight, behind the central object. I prefer the simple tactile-muscular[3] shapes of facades which are parallel to the picture plane.

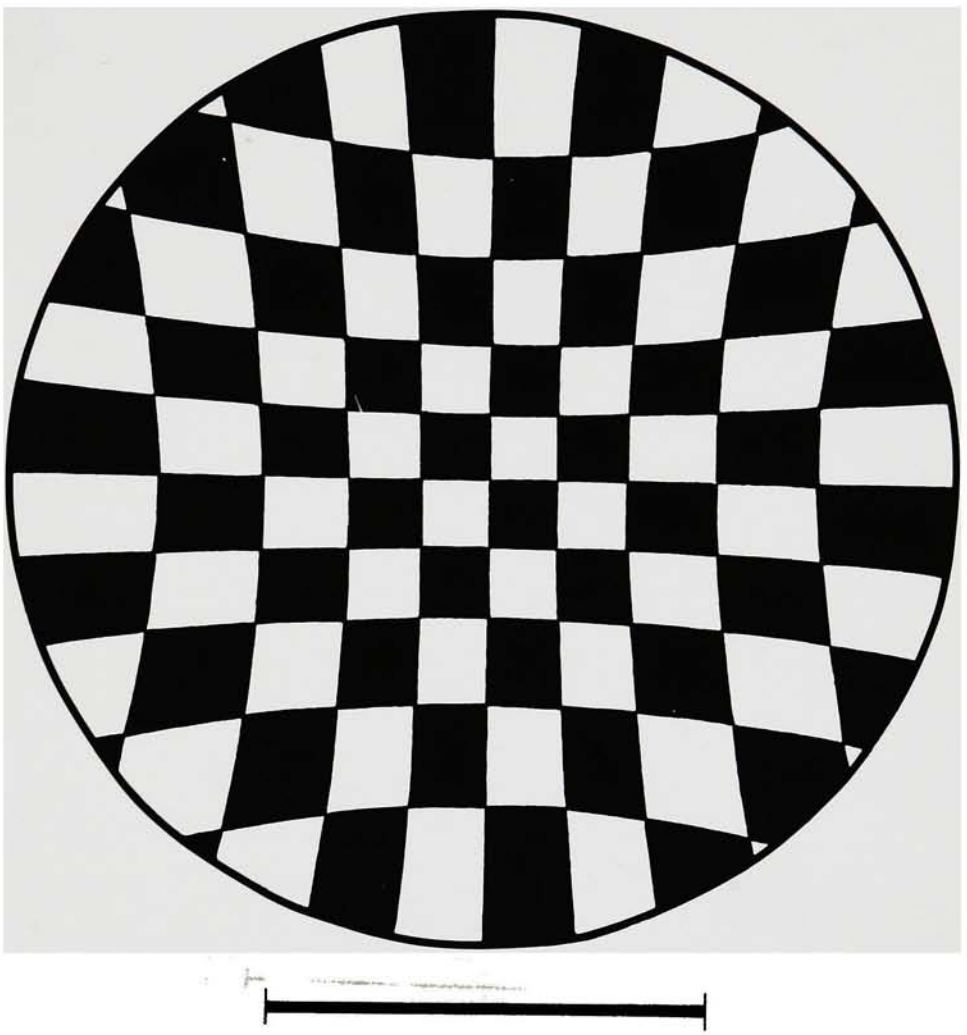
From its beginnings photography has been used to bypass the tedium of draftsmanship, and it has often been attacked for permitting this laziness in painters. For me the answer is not quite so simple. The camera makes a very rapid sketch which does not delay travel; it provides all of the detail visible to close scrutiny but which a traditional sketch does not; it allows free elimination of details when desired but does not require symthesis from memory of details missing in the original sketch. I feel comfortable with those painters "who use the camera as something more than a translation device . . . . [and who] are aware of its shortcomings and gladly make use of them to expand the vocabulary of art."[4]

Because I find in my painting a kind of pleasurable pain which has to do with the viewpoint invariably chosen, and which itself encounters one of the theorems of perspective, it became important to find what is in print about perspective which might enlighten me. Ivins suggests some directions by stating that:

> . . . physiological optics and perspective are actually in many ways different from the monocular optics and perspective of the geometer and the photographic lens, and that our eyes, when we can invent situations in which they are not dominated by "conditioning", give us returns that frequently are at variance with the constructions of the drawing board and the camera. All the world talks about "photographic distortion" but without realizing that the "distortion" is no more in the photograph than it is in our mental habits and our own individual mechanisms.[5]

As in looking up a single word in the dictionary, the research leads to successive findings about perspective which are all related to an analysis of my painting.

As in the dictionary search, there are groups of synonymous and overlapping and seemingly-synonymous terms which deal with perspective, depending upon a writer's personal preference. Some closely related words which deal primarily with the function of the eye--how it sees--are *natural perspective, Euclidean optics* and *physiological optics* or *perspective*. The dominant naturalistic discovery of the Renaissance wears words like *artificial perspective, geometric perspective, mathematical perspective, one-point perspective, monocular perspective, central perspective, central projection* and *linear perspective*. A less-known Renaissance concept is referred to as *synthetic perspective, curvilinear perspective* (this is complicated by findings that the eye normally sees straight lines as curves, as in Illustration 1) and *natural perspective*, which is Leonardo's contradictory term for the same problem, which he grappled with inconclusively. So much for ambiguity; I shall try to keep the different authors' terms in context in order to keep meanings as clear as possible.



[1] Curvilinearity of Retinal Image. *When looked at from the indicated distance, the bowed outer lines seem to be straight. This is because the image formed by the eye's lens falls upon the spherical surface of the retina. A normal checkerboard, similarly viewed, would be perceived as rounded, but this would be difficult to accept because of prior knowledge of the actual squareness. Curvilinear (or synthetic) perspective is not based on this phenomenon but rather on the fact that the turning of the head and eye causes continuously varying points of view.*

THAT INSISTENT SQUARENESS

Why do my paintings seem so angular? So aggressivly square? I like it that way, of course, or I wouldn't do them that way. A building's facade *is* usually formed of ninety-degree angles--as nearly so as artisan and materials permit; and of course the frontal viewpoint doesn't allow softening by the variety of angles which linear perspective bestows. Moving around an object--a building--does continuously provide varying perceptions of those angles but, even when standing quietly at the viewpoint which I invariably select, the buildings themselves don't seem to insist on the foursquare flavor to my senses. Why is this so? And why do the paintings so insist? Is this curiosity about ninety-degree angles merely a personal aberration? I can at least take some comfort in Kainz's remark that "the experiments of the *Gestalt*-psychologists show clearly that phenomenally there is no angle of 85 degrees or of 95 degrees, but that instead of these there are right angles that are too small or too large."[6]

White takes a different direction when he states that "it seems to be established that extensive use of straight lines gives a cold effect to a work of art, and that a certain psychological discomfort is involved, . . ."[7] No matter; my curiosity leads right into what others have observed or concluded about perceptions of visual space, and to some speculations of my own. How far back shall we look?

TO THE BEGINNINGS

Homo sapiens has been making representational images for some thirty thousand years. The paintings of Altamira and Lascaux excite the admiration of sophisticated viewers today, even though they do not seem to show any concern for that representation of space called "perspective." Did paleolithic painters place their figures in a purely conceptual space, one not *needing* perspectival representation, one dealing with conventions beyond the grasp of modern perspective-oriented man? Is

it that "the space conception of primeval art is one of the one-ness of the world; a world of unbroken interrelation, where everything is in association, where the sacred is inseparable from the profane"?[8] Could it be that the Renaissance formulations were at a lower conceptual level than the primeval?

Giedeon, in speculating on the space representation of prehistoric painters, holds that the later Renaissance mode of perspective drawing merely shows the appearance of things in a restricted way:

> In linear perspective--etymologically "clear-seeing"--objects are depicted upon a plane surface in conformity with the way they are seen, without reference to their actual shapes or relations. The whole picture or design is calculated to be valid for one station or observation point only . . . every element in a perspective representation is related to the unique point of view of the individual spectator. *Nothing of this sort existed in prehistory.*[9] (Emphasis mine.)

Although writing in a volume devoted to Greek and Renaissance art, Ivins supports Giedeon's conclusion by another line of reasoning. He speaks of his conviction that one set of human perceptions depends upon tactile-muscular information--the kind of information that would be available by reaching out and touching objects. Objects sensed in full frontal or profile positions would be immediately recognized but those in oblique positions would not so easily be recognized; "the shapes of objects as known by hand do not change with shifts in position as do the shapes known by the eye."[10] In contrast, purely visual information, received by successive glances as in a motion picture film, provides that "objects continually change their shapes as we move around them"[11] and that visual data generally is of "shifting, varying, unbroken continuity of quite different visual effects."[12] It follows that to the tactile-muscular senses objects exist almost independently and are known in their most identifiable, most significant aspect, as are the parts of the body in ancient Egyptian art. Even when visually perceived--out of touch and reach--"tactile" objects are *recognized* by their tactile attributes because of previous eye-hand associations. The heart of Ivins' argument therefore is:

> There is no sense of contact in vision, but tactile awareness exists only as conscious contact. The hand, moving among the things it feels, is always "here", and while it has three dimensional coordinates it has no point of view and in consequence no vanishing point; the eye, having two dimensional coordinates, has a point of view and a vanishing point, and it sees "there", where it [the eye] is not. The result is that visually things are not located in an independently existing space, but the space, rather, is a quality or relationship of things and *has no existence without them.*[13] (Emphasis mine.)

Thus it would be reasonable to conclude that primeval painters were object-oriented, tactile-minded thinkers, concerned with the animal to eat, its significant-profile image in magic of procreation, and with the tactile-ly round sun or moon as a signal of time to gather food or to migrate; tactile-muscular information certainly; time data perhaps; but not data of visual space receding to a vanishing point.[14] Tactile images, overlapping and transparent--animals in most-significant profile--are everywhere in the caves. If square objects had been a part of that world they would undoubtedly have been shown frontally *and with right-angled corners*!

THE ANCIENTS

The leap from paleolithic art spans various selected applications of isolated parts of the total theory of perspective; the development of a unified theory was deferred by lack of need, intellectual preference, lack of curiosity, or intellectual rigidity. It seems to be agreed that the workings of "natural" perspective--the functioning of the eye to relate objects in space and to estimate distances--has been a proper activity of the eye from the arrival of *Homo sapiens* to his present state of development. However, the need to make pictures, and the intended use of those pictures, did not call for the representation of the *voids between objects* until the early Renaissance, with the full systemization of the method occurring during the rise of humanistic concerns of the high Renaissance.

The Egyptians and Assyrians made images which show real-

istic representations--according to their convictions--of carefully observed objects and of beings in nature, but their way of image-making utilized only a limited portion of what the natural perspective of the eye revealed to them. The manner of representation differentiated socially, with the images of the divine rulers being most rigidly prescribed; lesser beings were shown with clear evidence of understanding what the eye sees, figures overlapping to show shallow depth and in partial foreshortening to show a third dimension. The extent of departure from prescribed modes shows that further extensions into full perspective would not have been technically impossible. Yet "the ancient Egyptians, and their contemporaries, never used linear perspective to produce a unified picture of a whole scene giving a representation in depth of the component parts with their apparent size and position."[15]

The Greeks, according to Pirenne, introduced some parts of the total theory of perspective into their work, possibly on a purely empirical way. By the middle of the sixth century B.C. there were vase paintings showing both foreshortening of the figure and other perspective effects at the same time. Unfortunately, no Greek paintings survive, but "certain architectural views unearthed at Pompeii . . . are probably based on earlier Greek original paintings, and contain the representation of parallel lines perpendicular to the picture plane, of which many (but not all) converge towards a single point."[16] With the knowledge that the Romans simply adopted Greek forms in all the arts, this seems to be a reasonable conclusion.

Ivins objects to crediting the Greeks with any knowledge of perspective at all. The first step of his argument is that there is no attributable example of Hellenic painting, and that much of the sculpture is known only by fragments or by Roman copies. Further, he holds that what we have long held up for admiration is conditioned by nineteenth-century archaeologists, whose training was not in aesthetic values. Among the most complete surviving examples are the vase paintings; these are acknowledged to be charming, but they are:

> . . . distinctly a minor art of decoration, in general not too far removed from manufacturing craftsmanship. . . . [they] are the last possible word of stylized, dandiacal drawing, decorative spacing, and fashionable arrangement in two dimensions--but beyond that they do not go. They rarely have more than the most tenuous emotional unity, and they never represent things as seen relatively to each other in three-dimensional space.[17]

Then, turning to his previously cited theory of tactile-muscular mentality, Ivins examines historical Greek geometry and points out that Euclid and his followers were limited by tactile and muscular intuitions and were therefore unable to cope with the idea of infinity. "Infinity, wherever it is, as by definition escapes handling and measurement. Intuitionally it belongs in the field of vision."[18] Renaissance perspective needs infinity for its vanishing points, but because Euclid was able to *feel* that parallels never meet, there could be no consideration of infinity, where parallels visibly do meet.

As another evidence of the Greek mental set Ivins calls attention to the meticulously constructed models of Greek monumental sites which exist in our museums. Exclusive concern for the tactile qualities of objects is displayed by the fact that:

> . . . each monument, statue, theatre, temple, is placed wherever room can be found for it, like pots on an untidy shelf, with no thought of vistas or approaches, and no thought that one erection could get in the way of or make any difference in another. The fact that these sites were built up over the generations on a group of sacred places does not account for the helter-skelter arrangement. As an excuse it admits the fact. The only thing that can account for that is an obliviousness to an interrelated or organized visual order.[19]

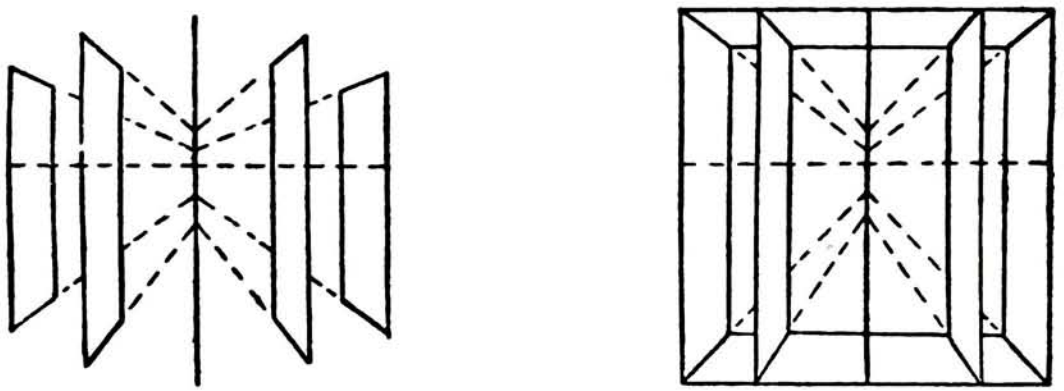
If we assume that, as White believes, Pompeiian fresco painting reflects Greek perspective discoveries, we must also concur with his comment that the various Pompeiian foreshortening modes "illustrate [only] the partial understanding of spatial realism, or [alternatively,] the limited interest in it, . . . This disinterest in fundamental realism can, at times, descend into a pure confusion."[20] We are left with the conjecture that the Pompeiians were at least aware of the conflict between the

squareness of structures and *the way they were actually seen by the eye*, and that elements of a vanishing axis system of perspective were being examined experimentally. (Illustration 2) Such a system would record successive eye-fixations while scanning and blend them together to actually depict structures to the right and left of the viewer as receding both laterally and back from the viewer--on a curved line. Verticals would also have to be curved, as in Illustration 3, but to avoid confusion in representing details *known* (to the tactile-muscular senses) to be square, straight vertical chords were substituted, as in Illustration 2, and straight horizontal lines were represented as straight chords of the curving line of recession. "Here there is no confusion, but the curving composition which both organizes and expresses in artistic form the everyday experience of the turning head and the roving eye."[21] Even if we allow this argument on antique perspective, the Pompeiian Fourth Style was put to an end before its paintings could serve as a basis for any continuing experiments to depict unified space.

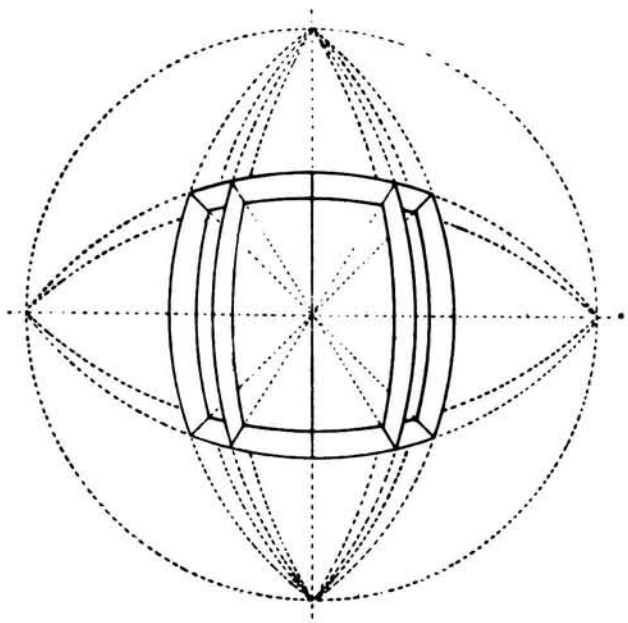
TWO KINDS OF SPACE

The humanistic concerns of the Renaissance required that the voids between objects--buildings--be represented, for that was, after all, where the new man travelled. Although the *camera oscura* was not described until the mid-sixteenth century, revealing magical projections of the visible world, painters were already concerned about naturalism in the two preceding centuries. Two different ways of thinking evolved, one concerned with the experience of the eye and the other with what was to be confirmed by the *camera oscura*, in which a flat "window into space" would be used to alter the spherical domain of the eye. As Ivins has stated, the camera way has become the universal one; I am curious about the other way.

The conflict between reality and the eye was sensed by Cimabue in *St. Peter Healing the Lame* at Assisi. In order not to resort to aggressive oblique constructions which thrust out



[2] The Vanishing Axis System. *This is a scheme postulated by White as the empirical basis of Pompeiian frescoes. The system accounts for lack of parallelity in painting; the eye is claimed to have turned toward each structure to give each a different point of view--a forerunner of synthetic perspective. The physical knowledge of straight architectural forms was taken care of by use of straight segments as known. The system hinted at a cylindrical system with a vertical axis instead of a single vanishing point.* (At the left.)
On the right is the adaptation of the vanishing axis system by the Italian Primitives. Lines known to be parallel to the picture surface were retained as parallel. The resulting sense of space, especially in interiors, results in a feeling of "opening out toward the viewer."



[3] A Fully Curvilinear Perspective System. *The construction of the image of a rectangular object as seen by eye from the center of the sphere on which it is projected. Compare with* Illustrations 11 *and* 15. *From the same position of the eye, the rectangular object would be imaged as rectangular if a flat window were to be substituted for the spherical one.*

through the picture plane, the scene is constructed from three separate viewpoints. The central structure is presented frontally and the two side structures are in foreshortened frontal mode, which prevents the viewer from escaping by running the foreshortened buildings to the decorated borders of the panel. The effect is that of inverted linear perspective, with the vanishing point in the viewer's position. It is as if the viewer were to look simultaneously at the buildings from the center and from the extreme right and left of the scene. It was a daring experiment with the "turning head and the roving eye."[22] (Illustrations 4 and 5A)

The early fourteenth-century Arena Chapel frescoes by Giotto show great concerns with volumes and harmony between the subject and the flat wall which visibly supports the frescoes. It was a painterly concern. One panel, *The Feast at Cana*, is held to be "the first clear-cut example of [the] tendency to apply to architectural details the rules of natural vision based upon the turning of eye and head to look directly at the various objects in the field of vision."[23] The energy expended by Giotto and his followers, unlike the experiments at Pompeii, remained clearly visible for study and development. (Illustration 5B)

Giotto's student Maso di Banco followed this idea in the frescoes of Sta. Croce at Florence; they:

> . . . seem to reveal a consistent, and ever more clearly expressed tendency to make the painted scene conform to the appearance of the real world as both head and eye are turned to focus on its multifarious contents. . . . The end effect is of completely curvilinear compositions, painted as if on the surface of a hemisphere.[24]

Paralleling Maso's curvilinearity, Ambrogio Lorenzetti painted *City of Good Government* at Siena and followed his own empirical experience of vision, which was to be in conflict with the invention of a one-point perspective system in the early part of the fifteenth century. (Illustration 5C) Lorenzetti's fresco

> . . . curves backwards from the centre, as if receding softly from the observer's shifting gaze. . . .[25] It is the pictorial counterpart of the spectator's situa-

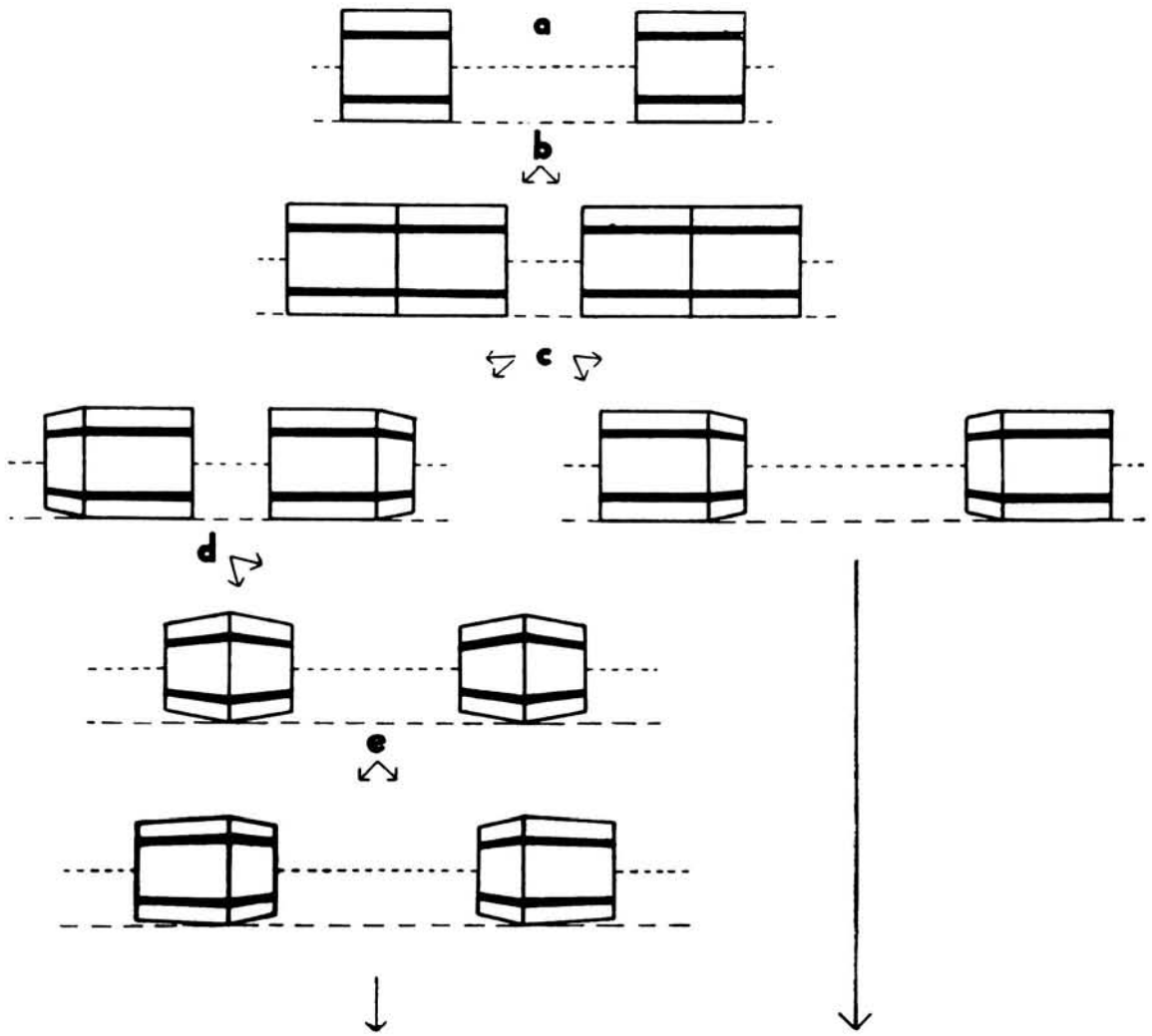
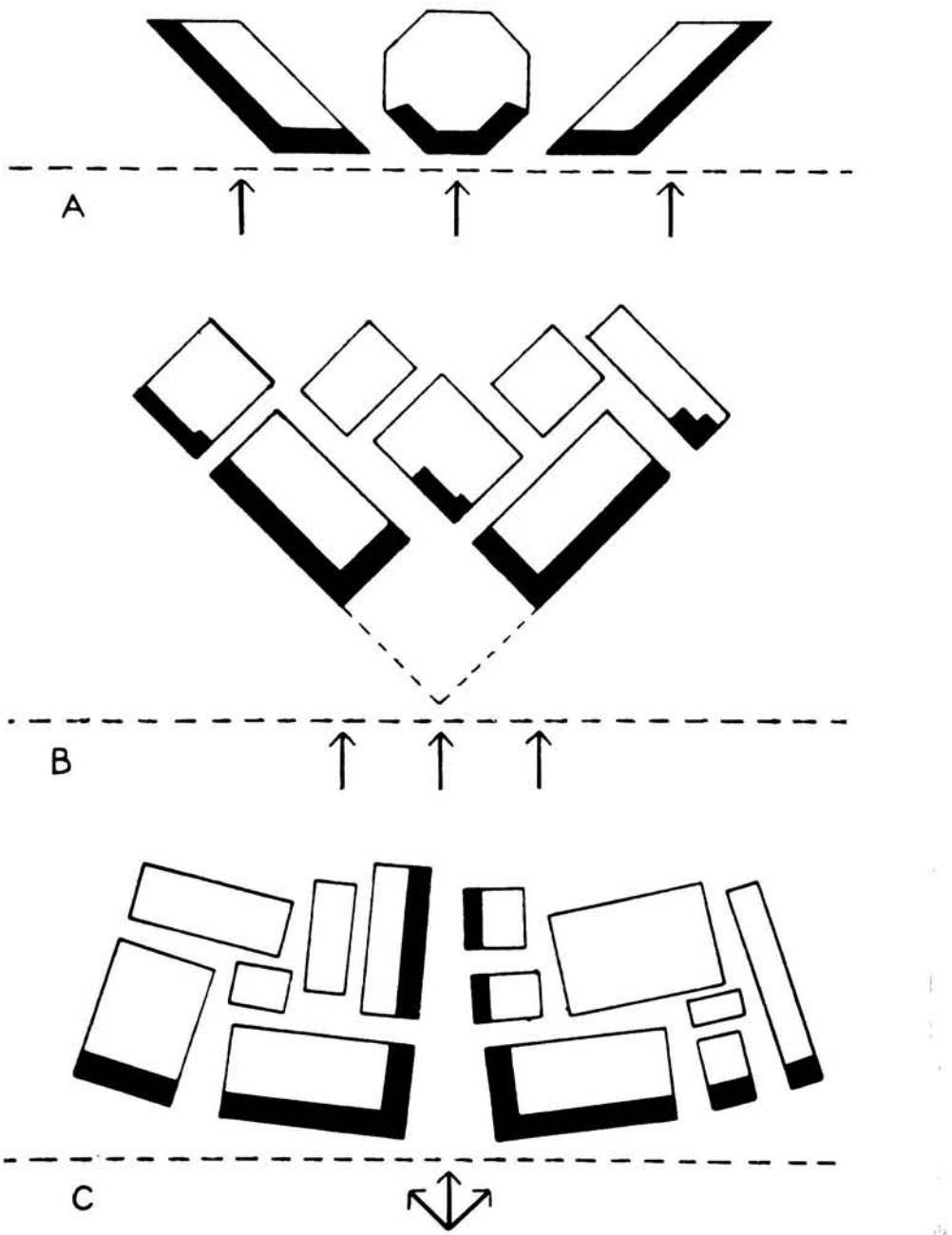


FIGURE 1

a. Frontal
b. Complex Frontal
c. Foreshortened Frontal
d. Oblique (Extreme)
e. Softened Oblique

---

[4] Synthetic and Artificial Perspective. *Synthetic perspective is a name for those schemes for depiction of space which do not depend on the one-point photographic modes. For example, in "c" above, the right-hand view shows fronts of structures parallel to the picture plane and the nearer, inner views of the structures' sides. The synthetic version shows the fronts also parallel to the picture plane but also shows the outer sides of the structures which would not ordinarily be visible.*



[5A] Cimabue. *The Roving Eye is taken to dramatically separated viewpoints; the outer structures, seen from their far sides, result in a sense of convergence at the spectator.*

[5B] Giotto. *Late thirteenth- and early fourteenth-century painters used oblique views to show three-dimensionality; a depiction of unified space was not the objective, so that the Roving Eye was taken to points appropriate for each structure.*

[5C] Abrogio Lorenzetti. *Turning the eye toward each structure puts each at a different angle, causing the straight line of the street to curve from the spectator at each side.*

> tion, always looking outwards from himself, the centre of this world. It is the reverse of the frozen stare of the fifteenth-century perspective in which the composition is sucked in towards a single point by centring [*sic*] orthogonals.[26]

Uccello, considered to be one of the inventors of the one-point perspective system, nevertheless continued to struggle with the ideas put forth by his predecessors, to try to reconcile visual truth to nature with mathematical perspective theory. *The Flood*, in Sta. Maria Novella at Florence, shows straight lines as subtle curves, with vanishing points changing as the viewer scans the picture.

> He was not merely elaborating ever more complex applications of the theory of artificial perspective . . . .He was inquiring into the nature and validity of the new method, and weighing it against his experience of the natural world. Brunelleschi himself [had] apparently felt the contradiction of his eyes which seemed to be entailed in his new system.[27]

ILLUMINATION

The boldest experiments with the concept of synthetic (curvilinear) perspective are shown in the manuscript illuminations of Jean Fouquet which were made after his Roman trip of 1445-1448. He would have had opportunity to see the early Italian solutions to the questions of synthetic perspective while he studied the new one-point system just then emerging. The Italian experiments turn out to have been very cautious when compared with Fouquet's subsequent work.

In his first commission after returning to France, *The Book of Hours of Etienne Chevalier*, Fouquet boldly curved straight lines to make foreshortenings to both right and left. "Straight lines now curve overtly; so do the braided tresses of the mat, as well as the beams of the ceiling."[28] "Sometimes, the dome of the sky is revealed as an immense orb."[29] (Illustrations 6, 7) Later, having given more attention to the problem, Fouquet illustrated *Les Grandes Chroniques de France* and did "in practice many of the things which Leonardo later advo-

[6] *The Annunciation of the Death of the Virgin.* Fouquet, ca. 1449.

[7] *The Descent from the Cross.* Fouquet.

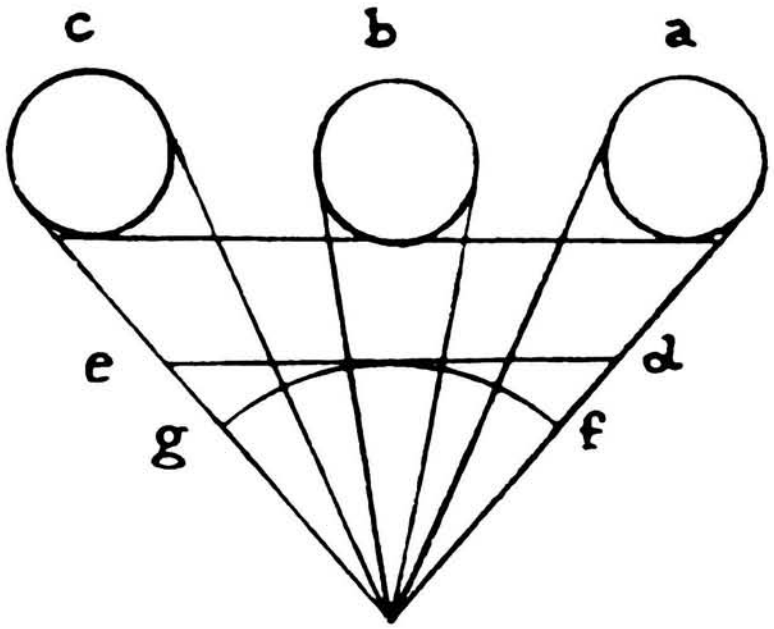
cated in his theory of synthetic perspective."[30] (Illustration 8) In *Les Antiquites Judaiques* Fouquet explored the convergence of tall buildings when seen from below. (Illustration 9) What a remarkable man was Fouquet!

Pirenne gives a simple explanation of how synthetic perspective works in practice; it is a completely empirical procedure. If a craftsman faces a wall and "measures with a pencil held at arm's length at various points along the wall from left to right, and if he simply transfers these measurements onto his canvas, he will obtain curved representations of straight lines"[31] as the top and bottom of the wall. The same result would be obtained by repeating the same "measurement" in drawing a tall building from an adjacent hillside vantage point: the verticals would "swell out" in the middle.

It should be recalled that Leonardo da Vinci was deeply concerned with the problem for over twenty years of his mature career. While continuing to paint his monumental works in conformity with the new Italian perspective mode, (see the aggressive linearity of his cartoons for the *Adoration of the Magi* of about 1481) he had time to wonder about its inconsistencies with observed phenomena and to set his theorizing into typi cally voluminous notes. Cellini bought a manuscript copy of a treatise by Leonardo on what he called *perspectiva naturalis in usum artificum*, which White labels *synthetic perspective* to distinguish it from physiological optics, which itself called *natural perspective* by many modern writers. Confusing! Cellini, who "in all his writings is invariabley accurate and up-to-date on matters of technique, was thoroughly excited by his discovery and intended to publish it in a separate book."[32] Leonardo's manuscript was stolen before Cellini could write his book, and all of the original notes for it have disappeared; all that remains of Leonardo's theory is what Cellini relates in his *Discorsi*. Among Leonardo's own surviving notes from about 1513-1514 there are several isolated repetitions of a diagram (Illustration 10) which seems to relate to his theory. He seems to have been convinced that by intersecting the visual

[8] *The Arrival of the Emperor Charles IV at the Basilica of Saint-Denis.* Fouquet, ca. 1458.

[9] *The Construction of the Temple of Jerusalem.* Fouquet, ca. 1470.



[10] Leonardo's Theory. *A drawing from Leonardo's notebooks to illustrate his concerns over the lack of diminishing size of laterally peripheral objects when reproduced by one-point perspective. The images of columns a, b and c on the plane d-e show the outer columns a and c to be wider than the central column b. This is contrary to the knowledge from physiological optics that objects at a greater distance are seen as smaller. Leonardo's proposal of a spherical "projection surface" f-g causes the images of the farther columns to appear smaller on the cross-section of the sphere represented by f-g.*

pyramid of one-point perspective with a spherical surface (the eye being at the center of the sphere) instead of with a flat "window on space", (Illustration 11) the true and natural perception of the visual world could be recorded. Leonardo did not intend that the picture should be painted on a spherical surface.

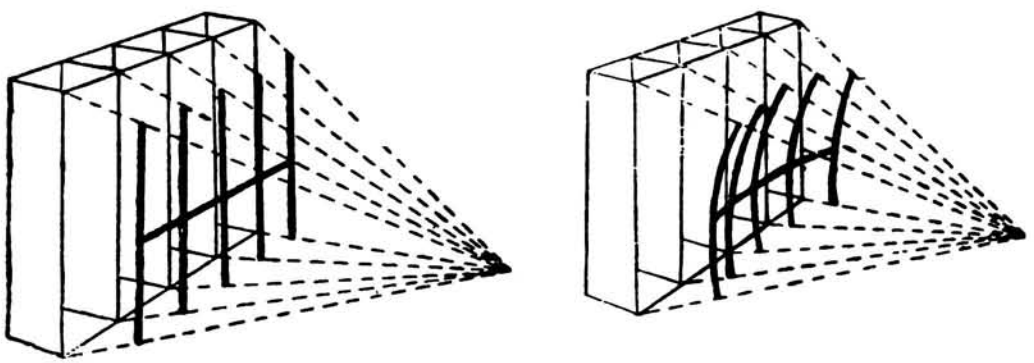
> He is speaking, instead, of the projection onto a flat surface of the result obtained on a spherical intersection . . . . In artificial perspective, anomalies, such as the enlargement of quantities with lateral distance, are only corrected by the natural foreshortenings [at] the representational [spherical] surface itself when the eye is at the fixed viewing distance [the radius] . . . .[33]

Clearly, Leonardo's *perspectiva naturalis in usum artificum* was his attempt to reconcile the optical beliefs of the ancients--who were mainly concerned that images producing the smallest visual angles were thus known to be farther away--with the "turning head and roving eye" which affected the fourteenth-century Italians and affected Fouquet. It is not thought to have been an attempt to transcribe the curved image which exists on the spherical retina. The modern discovery that peripheral lines appear on the retina as curved lines (Illustration 1) must not be confused with the activity of perception.

Eureka! Now that I know that the active process of vision results in perception of curved lines where straight lines exist, and where they would be *felt* to be straight if they could but be reached. *That* is why my paintings seem so aggressively square. Having seen the original subject as in a series of motion-picture frames, "panning" over the building, I am confronted--from some feet away, from a distance which requires little "panning"--with a painting which denies the original natural seeing event.

HOW IT WORKS

To summarize the difference between natural seeing and photographic seeing, Illustration 12 shows a photograph which I might use as a sketch for a painting; it is a "normally" wide-angle lens view of the building. Standing before the building



[11] Flat and Spherical Planes of One-Point Projection. *Comparison of rectangular images constructed by a one-point perspective system on a flat transparent surface (left) and on a transparent spherical surface (right). The eye retains a fixed position in each case. Compare right-hand diagram with* Illustration 3.

[12] "Normal" Wide-Angle Photograph of Rectangular Structure.

itself, I am forced to examine it in steps, fixing the eye at successive steps to the left, as shown in Illustration 13; this procedure is necessary because the eye can see only a few degrees of its total field (foveal vision) as sharply defined. The same steps would be repeated to the right. Vertically I would again scan the house in successive steps as shown in Illustration 14. The actual act of scanning would, of course, involve a much larger number of steps. The cumulative visual impression would be as seen in Illustration 15, the typical "fish-eye lens" image. While the act of perception "corrects" the accumulated image, the mind may--in some people--retain the changed perspectives of the fixation points and cause "a certain psychological discomfort."[34] Ivins suggested that we have been conditioned to see as the camera sees. With the increasing use of fish-eye lenses will we eventually re-learn to see naturally, as Fouquet and Leonardo did?

NOTES

[1]William M. Ivins, Jr., *Art & Geometry* (New York: Dover Publications, Inc., 1964), p. 107.

[2]Donald W. Graham, *Composing Pictures* (New York: Van Nostrand Reinhold Company, 1970), p. 38ff.

[3]Ivins explicates this concept in the first chapter of *Art & Geometry*.

[4]William Dyckes, "The Photo as Subject: . . . ," *Super Realism*, ed. by Gregory Battcock (New York: E. P. Dutton & Co., 1975), p. 152.

[5]Ivins, p. 108.

[6]Friedrich Kainz, *Aesthetics the Science*, trans. by Herbert M. Schueller (Detroit: Wayne State University Press, 1962), p. 319.

[7]John White, *The Birth and Rebirth of Pictorial Space* (Boston: Boston Book and Art Shop, 1967), p. 274.

[8]S. Giedeon, *The Eternal Present: The Beginnings of Art* (New York: Pantheon Books, 1962), p. 6.

[9]Ibid., p. 18.

[10]Ivins, p. 4.

[11]Ivins, p. 3.

[12]Ivins, p. 3.

[13]Ivins, p. 5.

[14]The concept is explored from a literary point of view by Marshall McLuhan and Harley Parker, *Through the Vanishing Point* (New York: Harper & Row, Publishers, 1968).

[15]M. H. Pirenne, *Optics, Painting & Photography* (Cambridge: Cambridge University Press, 1970), p. 178.

[16]Ibid., p. 180.

[17]Ivins, p.29, 30.

[18]Ivins, p.41, 42.

[19]Ivins, p. 16.

[20]White, p. 264.

[21]White, p. 268.

[22]White, p. 268.

[23]White, p. 65.

[24]White, p. 80.

[25]White, p. 93.

[26]White, p. 94.

[27]White, p. 206.

[28]Charles Sterling, preface, Jean Fouquet *The Hours of Etienne Chevalier* (New York: George Braziller, 1971), p. 14.

[29]Ibid.

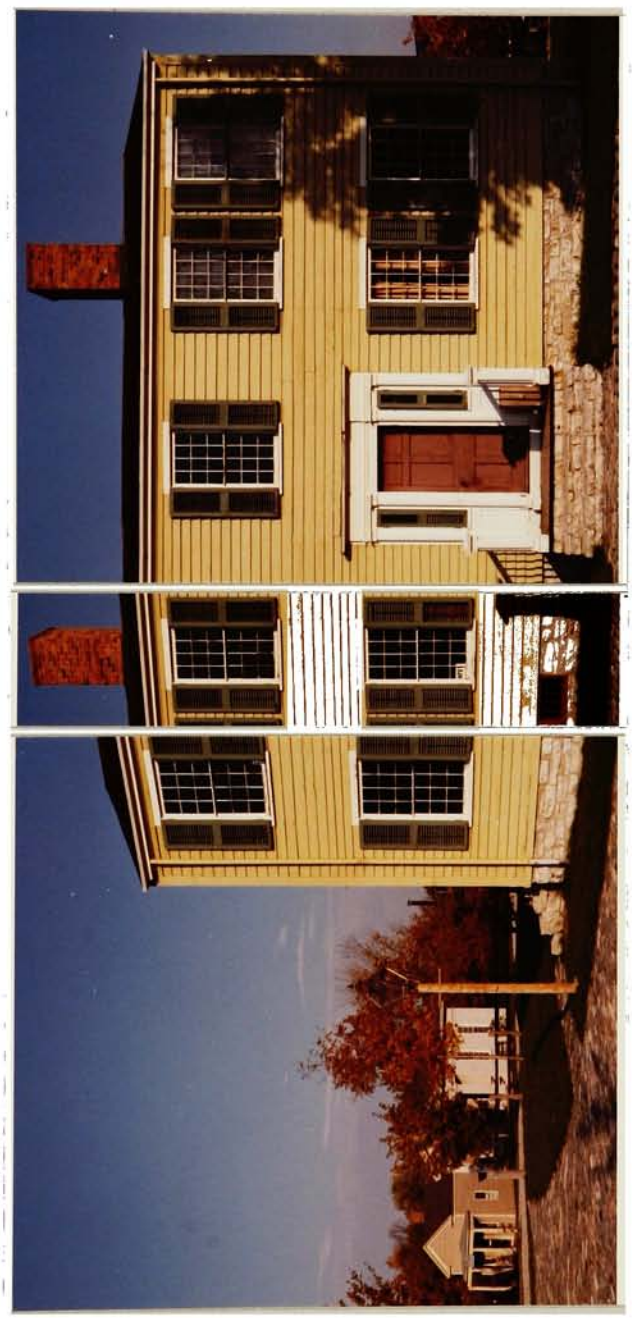
[30]White, p. 225.

[31]Pirenne, p. 149n.

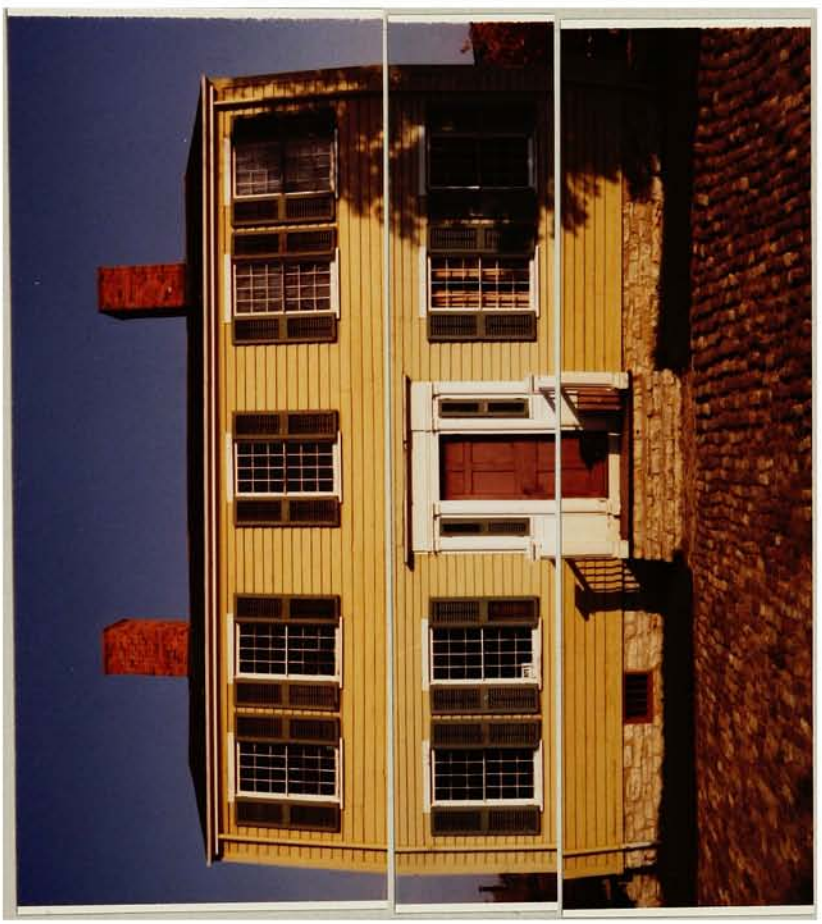
[32]White, p. 209.

[33]White, p. 212.

[34]White, p. 274.



[13] Lateral Synthesis of Successive Visual Image Fixation Points.



[14] Vertical Synthesis of Successive Fixations.

[15] "Fish-Eye Lens" Photograph of Rectangular Structure.

REALISM

In an art-historical sense it seems inevitable that paintings based upon photographs should fall into the category of Realism, but the label is not at all self-contained, as reading reveals. A good starting point is that of Courbet, who gave the movement its name without actually having intended to do so. Having had the label affixed to his work by others for political purposes, he relished the identification. That is how the confusion about Realism started.

Courbet, a rather narcissistic painter of independent means, was determined to gain the prestige he envied in those whose work was accepted to the Salon. With the revolution of 1848 he reasoned that it would be profitable to devise art that was acceptable to the new proletariat, and "he understood that the new culture would arise from values produced by the working class; with this values he would imbue his painting."[1] Having successfully completed the the monumental *Burial at Ornans*, which catered to the social understandings of the proletariat, and which deals with the here-and-now interests of the common man, Courbet became involved in the socialist theorizing of the group who met regularly at the Brasserie Andler. The group included the socialist-anarchist Proudhon and, before Courbet could help himself, he had become the visual protagonist of the group. Political radicalism became the inadvertent--perhaps fortuitous--companion to his artistic radicalism. "The Realists placed a positive value on the depiction of the low, the humble, and the commonplace, the socially dispossessed or the marginal . . . sectors of contemporary life."[2] Thus Courbet ended up, instead of following his original intent of painting works that were understandable by the common man, by using them as subjects to display contemporary social problems. "The precise degree

to which Courbet's major paintings reflect his left-wing political convictions is debatable."[3]

Under the mantle of Realism Courbet introduced another innovation which is often ignored but for which his works were criticized just as harshly as they were for their socialist message. That was their finish--their painterly quality--and their matter-of-factness, "utterly devoid of the small-scale, patronizingly picturesque charm which had made genre painting of similar themes acceptable, even if . . . not admirable, in the eyes of right-thinking Frenchmen, . . ."[4]

The quality of Courbet's painted surfaces is of particular interest at this point. While the images of Realism were intended to be true to nature, to that selected portion of the world which would display the injustices of the system, Courbet was keenly involved also with "truth or honesty . . . to the nature of the material--i. e. to the nature of the flat surface"[5] of his paintings. He was bitterly criticized for his lack of finish, for the visible evidence of the act of painting, which was in contrast with the smoothly brushed images of the Salon painters.

> . . . always there is the paint, its own fat oiliness a part of the expressiveness of the painted objects. Courbet frequently applied paint with his palette knife . . . . He would strike in the side of a rock with the flat of the knife, or with its tip he would flick in a sparkle of light. . . . a technique familiar enough today, but with him [and in that time] an innovation.[6]

In retrospect we see Realism's principal as having been originally involved in art *for* the common man but then *using* the common man and commonplace objects as subjects, in making unidealized and matter-of-fact representations of contemporary themes, and very much concerned about his artistic commitment to real and visible paint on the surface of his paintings. Most of these interests are reflected in New Realism today--or as it is often called, Photo Realism.

PHOTO REALISM

Along the way there have been occasional references to my painting as Photo Realism; I have myself carelessly used that label in describing my use of the camera image in painting when it seemed to simplify the desciption--for the benefit of some people. That required reconsideration because I have not found Photo Realist paintings to be consistently gratifying. The study was made complex by the fact that critical writings about contemporary art movements often turn out to be ambiguous, or more contradictory than writings about those movements that have evolved into a longer-term consensus.

Battcock points out that the term "realism" itself has shown up frequently through the history of art, often in support of completely different attitudes. It has been applied to such diverse phenomena as the work of Barnett Newman, whose "realism" derives from his attention to "the verifiable, physical properties of art objects"[7] as well as to "the realist art created by Caravaggio and de La Tour in the seventeenth century."[8] How can the complexity be resolved to see if I can wear this label as well as that of "naive"?

Linda Chase seems to be one of the most consistent and articulate protagonists of the movement so it seemed advisable to organize my thoughts by first concentrating on her writings.

> Rejecting the emotional subjectivity of earlier realist painting, [the New Realist] reports what is. The paintings present visual fact without comment on the pictorial subject.[9]

> The necessity of translating reality onto a two-dimensional plane involves the artist in choices that can never be completely objective. . . . the photo Realist uses the photograph to circumvent these choices.[10]

This sounds very much like Courbet's matter-of-factness, the intent to "give a truthful, objective and impartial representation of the real world, based on meticulous observation of contemporary life."[11] "Truthful, objective and impartial" does not necessarily mean the excessively detailed information of the

camera that defeated the Pre-Raphaelites but the Photo Realist insistence on pure objectivity made me uncomfortable. The lack of subjective commitment, even one of outright sentiment, would make painting a mechanical transcription and one in which I could not remain long involved. Perhaps it helps to understand that lack of commitment if one refers to a comment by a philosopher:

> . . . . The 'realist', . . . said to his pupils, 'If it interests you to study this, do so; but don't think it will be of any use to you. Remember the great principle of realism, that nothing is affected by being known.[12]

That non-involvement of Photo Realism is confirmed by various writers on the movement, also known as Super Realism, Hyperrealism, Radical Realism, Sharp-Focus Realism, New Realism and other similar titles.

> The categorical clarity in the works of Richard Estes and Ralph Goings may be taken for what it seems: totally noninterpretive, matter-of-fact transpositions of 35 mm. color slides . . . untouched by trope or deviation.[13]
>
> . . .What the [Photo] Realists have in common is a precisionist painting technique . . . . They use photographs as source material in the majority of cases . . . . The image *is* the focus; there is a sense of detachment or noninvolvement with the melancholy or distasteful subject . . . .[14]
>
> . . . Photo Realism is not only unconcerned with realism, it is actually involved with artificiality.[15]
>
> . . . Like the cool painters of the previous generation, they are not dismayed by finding themselves alienated from their own subjectivity but are--if they take the time at all to think about such things--glad to be free of the burden . . . .[16]
>
> . . . The Photo Realist is extremely committed to his morality of impersonal observation and unsparing factuality. For most of these painters this commitment involves many weeks and even months of arduous and often boring labor on a single painting.[17]
>
> Most Photo-Realists use photographs as an impersonal source of visual imagery. Because their atti tude to subject content is neutral, they prefer reportage of banal motifs; . . .[18]

A conclusion seems to me to thrust itself out of these comments: rather than a mindless across-the-board denial of

any commitment to the content of the paintings, there is actually a powerful commitment, a commitment that is just as clear as the symbolic Dada commitment to anti-aesthetic objects, to the "return to a quasi-Buddhist religion of indifference."[19] It seems to consist of a negative assessment of contemporary society by displaying the lowest common denominator of the taste of that society; it is a criticism of contemporary social values. I see it as a deeply involved activity, although to me a depressing one, whose pleasures come to painter and viewer only from the painted surface, as they now do from many of the Courbet paintings. The content of Courbet's paintings has been diluted by time. Will the same be true of Photo Realism, or has it already happened? I personally don't care for that kind of involvement--or rather, that intensity of non-involvement!

PAINTERLINESS

The way paint is used presents pleasurable challenges to a painter but the word "painterliness" presents ambiguity. I once overhead a talented painter say, "That's very painterly" about a group of Xerox prints made from photographic still life pictures. That was confusing because I had always thought that to be "painterly" an image ought to be unequivocally made of paint on some sort of traditional supporting surface--preferably a flat one. What does painterliness then really consist of?

The American Heritage Dictionary allows, as one choice: "Having qualities unique to the art of painting as distinguished from other visual arts." In view of the historical criticisms of painting's dependence on photography, and the other way around, this presents a fine starting point for my query.

I try hard to make my paintings look as if they consist of marks made by paint and it is important that the surface which bears the paint shows itself to be linen, or at least some kind of woven fabric instead of the photographic emulsion. I like the accidents where a nub of the weave collides with a brushful of paint. I like the color of the underpainting which shows through when the not-very-wet brush touches only the ridges of the weave.

I find pleasure in the reflection of light by a rippled canvas, revealing the texture of the surface, even if it also exposes some ineptitude in the stretching of the canvas. These seem all to distinguish painting from that adversary visual art.

When I think about it, almost any man-made image reveals its basic stuff simply by the way it is displayed and seen. The frame, or the overt framelessness, lets the cat out of the bag to begin with. It's a picture made of a subject that--by all expectations--is not there itself. The two-dimensionality is quite apparent even in Harnett and Peto. By the magic of human perception there is brought to the viewing event a certainty that, no matter how well the colors and values are simulated, no matter how magnificently illusionistic perspective is constructed, what is perceived is only the ghost of reality.

> Our perception of depth in nature depends upon two types of experience. One is the constant adjustment and readjustment of the muscles of our eyes as we focus upon objects now near, now far, now in the middle ground. The other is binocular parallax, the phenomenon whereby, as one rides in a train, the landscape near at hand moves backward while the landscape at a distance . . . [seems to] move along with me. . . . The objects represented in a painting are frozen in their mutual relationships; they never change their relationships to each other when we move, as objects in nature constantly do. . . .[20]

It might be that a plausible "window into space" illusion could be achieved if the viewer's eye were kept immovable at the apex of the Italian perspective's visual pyramid, but not so when the viewer is free to move. When the spectator moves he perceives the unchanging relationships of the depicted objects as a pattern on that surface, making him conscious of that surface. Is it fair, then, to say that one of the painterly tools consists of denial of the conventions of perspective in such a way that the viewer can never quite complete the illusion of depth--no matter how he looks at the painting?

As another consideration, it is difficult to visualize that any painting--no matter how painstakingly done--could sustain the optical fullness of representational detail and color interactions that a technically competent color photograph does.

> For even the most realistic paintings can only contain a restricted number of visual elements taken from reality. This is an essential property of all representational art.[21]

In fact, some of the most "photographic" of the Photo Realists acknowledge that to challenge the optical image by hand is a fruitless exercise. Marandel considers this problem and asserts that the concept of *trompe l'oeil* has no place in modern art, except perhaps in experiments such as holography and by painters working outside the mainstreams of the present. Contemporary realists, he claims, start with a photograph which is "an exact reproduction of their subject,"[22] a claim which would not be acceptable to many. Nevertheless, the traditional, classical painter had to construct his image from directly perceived data, adding layers of increasing information as he built up his image, ultimately constructing a picture containing extensive layers of information, but never as complete as a photograph can be. Returning to Photo Realism, Marandel claims that "today's painter reverses the process and reduces the amount of information first given [from the photograph] . . . . The result is a *deductive image*.."[23] He further refers to Gombrich's "'etc. principle', which allows the painter to show less because the beholder knows more and can project the end of a potential series when he recognizes the beginning,"[24] in reconfirmation of *Gestalt* theory. He cites the paintings of John Salt, whose wrecked-automobile images are in a sense unfinished paintings because only the major details are fully and "photographically" carried out. Among other artists, he concludes that all of the New Realists employ the "etc. principle" and that even Richard Estes "shows the maximum of objects in the simplest way,"[25] that is, as optically incomplete images. I would think it fair, then, to conclude that another aspect of painterliness is the painter's will to deliberately restrict the number of elements which he transcribes from his visually-complete world.

The limitation on the amount of visual information which is conveyed is obviously the result of the painter's choice of the kind of strokes and blobs of paint he applies to a surface textured as he wishes, in contrast to the syntax-less[26] image

which is possible with the photographic medium, and which conveys more information than is often desirable. The painterly syntax which subdues or restricts information is seen to have two components; one is the technical impossibility of rendering minute details accurately with man-made tools, surfaces and skills and the other, as above, is the option of selectivity which can be exercised by a painter. Perhaps a third component ought to be added: the simple inability of the painter --a naive, perhaps--to adequately render what he would *like* to represent or what he *intends* to represent, both of which were said of Rousseau.

The relationship between blobs of paint and perspectival illusion is studied by Polanyi, who evolves what might actually be a definition of a "work of art." He examines the conventional views of Clark and Gombrich, who--in simple terms--hold that when seeing a properly constructed perspectival painting at the suitable distance and from the appropriate direction, the hoped-for illusion is communicated. Then, when approached closely enough, the painting dissolves "into a fricasse of beautiful brush-strokes."[27] According to *Gestalt* theory, the mind combines the illusion and the fricasse, although separately seen, into a fusion of *complementary* parts.

Polanyi argues that this is incorrect and offers a contrary view, that the "beautiful fricasse" is a potentially meaningless inventory of parts and that the far view, in which awareness of the surface is lost, can degenerate into mere illusion; it would simulate the view through the "window into space" whose illusionistic value would disappear if the viewer were not in exactly the correct position. Such an "either-or" is held to be inadequate to cope with the experience, and that the normal perception of a painting is perceptually a completely different kind of event: perspectival illusion and flatness-of-surface awareness are *contradictory* qualities which, when seen by the viewer as a fused and joint quality "produces a radical extension of our eyesight. . . . the integration of *incompatibles* [emphasis mine] in a painting reveals to us something beyond all

that exists in nature or human affairs: for what we see is a flat surface having deep perspective. This quality of flat depth, which is the hallmark of normal painting, may be said to be transnatural."[28] The magical ability to join the perception of the flat surface with the metaphor of depth--to produce in the viewer a *transnatural* experience--is that also one of the important aspects of painterliness?

Before leaving Polanyi's theory of the fusion of incompatible features it must be added that the theory of joining illusion of depth with flatness-of-surface does not eliminate abstract, non-representational painting from consideration. That direction has not been considered here because I have been painting in a representational mode, and because Polanyi does not devote much space to abstraction in the essay, which was based upon the perceptual problems posed by a seventeenth-century mural. He does state that there is a place within his theory for abstract imagery. Clearly, abstract form and color can create an illusory sense of space which is not perspectival, and such paintings would function "by reducing simulation and increasing thereby the part played by flatness."[29] Exploration of that aspect of the theory remains to be done by painters whose main interest lies in abstract imagery.

FOREGROUNDING

The proposition that painterliness actually consists of denying reality in representation finds support in other than image-making art forms. Particularly interesting to me is the concept of *foregrounding*, which has been proposed by linguistics theoreticians. Fortunately, the structure of literary art has been analyzed systematically enough so that it is possible to readily see analogies with visual art.

> The word *foregrounding* is used to describe the kind of deviation which has the function of bringing some item into artistic emphasis so that it stands out from its surroundings. It is helpfully described . . . as 'prominence that is motivated'. . . . Foregrounding may be recognized in other

> arts as well as literature and is particularly important in the composition of a painting.[30]

In literary works foregrounding appears as deliberate departure from the normal word-order and use of language, from the conventions of language, as from the snapshot style of visual art.

Foregrounding in poetry is what makes poetic statements unique. By stress, repetition, juxtaposition, and all of the devices of poetic writing, the actual meaning of words is "upstaged" and often made secondary to the rhythms and sounds of the words as they are assembled in unconventional ways. The unconventional syntax, which has an existence apart from the denotations of the words, is what foregrounding is about. The foregrounded components have meanings different from their conventions and often are so far removed from those meanings that they seem to be contradictory. The situation is strikingly parallel to Polanyi's "fusions of contradictories" in that the realistic meanings of words are reassembled in a way that is incompatible with normal usage; as a result the fusion produces "something beyond all that exists in nature or human affairs" to create a "transnatural" experience for the observer.

> . . . The mutual relationships of the components of the work of poetry, both foregrounded and unforegrounded, constitute its *structure*, . . . an undissociable artistic whole, since each of its components has its value precisely in terms of its relation to the totality . . ."[31]

The painter shares a challenge with the poet. How can he combine components that are definably realistic with procedures that interpose the way of working to alter reality? How does he accomplish this in a way that will create a transnatural experience for the viewer--one that will provide fresh insights? And how does he manage in a way that makes the whole thing a pleasurable experience for himself? By taking joy in those "qualities unique to the art of painting"--the marks of paint on a surface--the painter of necessity makes his image into a departure from the observed scene and the observed scene shares attention with the painted surface. To the poet, foregrounding seems equivalent to the painter's painterliness. Both make possible Polanyi's "fusion of contradictories."

NOTES

[1]Sandra Pinto, *Courbet* (New York: Grosset & Dunlap, Inc., 1971), p. 9.

[2]Linda Nochlin, *Realism* (New York: Penguin Books Inc., 1971), p. 34.

[3]Ibid., p. 46.

[4]Ibid., p. 47.

[5]Ibid., p. 236.

[6]John Canaday, *Mainstreams of Modern Art* (New York: Simon and Schuster, 1959), p. 106.

[7]Gregory Battcock, *Super Realism* (New York: E. P. Dutton & Co., Inc., 1975), p. 7.

[8]Ibid.

[9]Linda Chase, *Hyperrealism* (New York: Rizzoli, 1975), p. 7.

[10]Linda Chase, "Existential *vs.* Humanist Realism," *Super Realism*, ed. by Gregory Battcock (New York: E. P. Dutton & Co., 1975), p. 87.

[11]Nochlin, p. 13.

[12]R. G. Collingwood, *An Autobiography* (London: Oxford University Press, 1939), p. 48.

[13]Ivan Karp, "Rent is the Only Reality, or the Hotel Instead of the Hymns," *Super Realism* (New York: E. P. Dutton & Co., Inc., 1975), p. 27.

[14]Ibid., p. 24.

[15]William Dyckes, "The Photo as Subject: The Paintings and Drawings of Chuck Close," *Super Realism* (New York: E. P. Dutton & Co., 1975), p. 152.

[16]H. D. Raymond, "Beyond Freedom, Dignity, and Ridicule," *Super Realism* (New York: E. P. Dutton & Co., 1975), pp. 127, 129.

[17]Chase, "Existential *vs.* Humanist Realism." p. 95.

[18]John A. Walker, *Art Since Pop* (London: Thames and Hudson, 1975), p. 44.

[19]Carla Gottlieb, *Beyond Modern Art* (New York: E. P. Dutton & Co., 1976), p. 91.

[20]Alfred Frankenstein, *The Reality of Appearance* (New York: New York Graphic Society, n. d.), pp 6, 7.

[21]M. H. Pirenne, *Optics, Painting & Photography* (Cambridge: Cambridge University Press, 1979), p. 175.

[22]J. Patrice Marandel, "The Deductive Image," *Super Realism* (New York: E. P. Dutton & Co., Inc., 1975), p. 41.

[23]Ibid.

[24]Ibid.

[25]Ibid., p. 46.

[26]William M. Ivins, Jr. proposes that the surface markings making up an image should be called the *syntax* of the medium. Working primarily with print media, he believes that the photograph is the first medium without syntax, which leads to problems in the early reproduction of works of art. Dyckes proposes that the syntax-less syntax of photography enables Chuck Close to escape involvement with the content of the photograph because he can concetrate on the precision of the photograph itself. The full explication by Ivins is in *Prints and Visual Communication* (Cambridge, Massachusetts: The M.I.T. Press, n. d.). The argument by Dyckes is in "The Photo as Subject: . . ."

[27]Michael Polanyi, "What is a Painting?" *The American Scholar* (Richmond, Virginia: United Chapters of Phi Beta Kappa, Autumn, 1970), p. 660.

[28]Ibid., pp 662, 663.

[29]Ibid., p. 663.

[30]Raymond Chapman, *Linguistics and Literature* (London: Edward Arnold Ltd., 1973), p. 48.

[31]Jan Mukařovský, "Standard Language and Poetic Language," *Linguistics and Literary Style*, edited by Donald C. Freeman (New York: Holt Rinehart & Winston, 1970), p. 47.

SUMMARY

There is no logical end to the chain of thinking that this paper entered into. This summary suggests some additional related extensions, which will remain as food for thought far beyond the completion of this report.

I was tempted to enter into a discourse on color--on how color occurs as a component of foregrounding. The Photo Realists reproduce the typically inaccurate colors produced by photographic materials--of which examples will be shown in my comments on the paintings. In that way the reality, or realistic attributes, of the original subject is altered by the color photographic process. The Photo Realists use the inaccurate colors as a kind of inadvertent foregrounding, i. e., painterliness. By concentrating on photographic reproductions of realistic subjects, the Photo Realists try to copy the syntax-less photographic image. In doing so they devise images which deny the natural syntax of paint and raise the question whether this "unnatural" mode of painting can actually be considered another kind of painterliness. A related question is raised by Gombrich who suggests that, as communication, color photographs are not a satisfactory medium because the completeness of color makes it difficult to differentiate between the coded message and the content of the picture-message. In a black-and-white photograph the monochromatic coding is much easier to separate from the content and

> . . . The incomplete image and the unexpected image set the mind a puzzle that makes us linger, enjoy and remember the solution, where the prose of purely informational images would remain unnoticed and unremembered.[1]

It might be fruitful to apply this idea to deliberate departures from realistic color, as well as to both intended and non-intended introductions of unexpected colors--such as bits of

underpainting which show through by either plan or accident.

It would be equally intriguing to explore the return of non-photographic perspective in contemporary work as another aspect of the "fusion of contradictories." White claims to have detected a trend toward various forms of synthetic perspective in current painters, of whom he cites Ivan Hitchins[2] in particular. If we broadly define synthetic perspective as the denial of one-point naturalism, then certainly any multi viewpoint image--even those of Cubism and some kinds of commercial design--would be evidence of a campaign against our photographically conditioned way of seeing. Another direction!

From the research done here, it does seem that Realism, by way of its contemporary manifestation of Photo Realism, is closely related to the idea of painterliness, but that Realism and painterliness stand in an almost adversary theoretical relationship. If we discount the socio-political motivations of Courbet and his fellow Realists, and if we discount the socio-environmental criticism of the Photo Realists, the representation of the contemporary world in a matter-of-fact manner--Realism--is just what the snapshot does. Late Realist Degas even used the awkward snapshot-like croppings. (There are exceptions, of course, as when the snapshot memorialized a dear one; that can not be called non-involved, although often it is the result of a matter-of-fact standardized ritual.) Is the snapshot therefore a Realist medium in an art-historical sense? Is its frontality and frequently-awkward perspective proof of a Primitivist attitude?

While Realism pursues the idea of "accurate" representation the painterly attitude seems to require destruction of the most-realistic, most camera-like detail and space in favor of inducing the viewer to have a subsidiary sense of the surface of the painted image. In doing this, according to Polanyi, the painter presents the viewer with an experience which transcends any real-life experience. Painterliness thus seems to embrace any artifice that the painter can use to promote awareness of his painted flat surface while at the same time designing a pattern on that surface which compels the viewer to participate.

By such a standard that manipulated xerox photographic print was therefore logically as painterly as the most paint-loaded canvas could possibly be!

"Painterliness" almost defines itself--according to the ideas above explored--as a denial of photographic accuracy, both perspectival and informational. That denial of reality provides opportunity for both painter and viewer to enjoy a transnatural experience.

Coming to such a conclusion partly fulfills this re-inquiry into some things long taken for granted. The inquiry does not end here; it merely pauses to take directions. It has been a stimulating experience,

> . . . so far as the attempt has gone. I learned what some critics and aestheticians never know to the end of their lives, that no 'work of art' is ever finished, so that in that sense of the phrase there is no such thing as a 'work of art' at all. Work ceases upon the picture or manuscript, not because it is finished, but because sending-in day is at hand, or because the printer is clamourous for copy, or because 'I am sick of working at this thing' or 'I can't see what more I can do to it'.[3]

NOTES

[1]E. H. Gombrich, "The Visual Image," *Scientific American* (September, 1972), p. 94.

[2]John White, *The Birth and Rebirth of Pictorial Space* (Boston: Boston Book and Art Shop, 1967), p.276n.

[3]R. G. Collingwood, *An Autobiography* (London: Oxford University Press, 1939), p. 2.

OEUVRE

After all the revelations *about* painting that started *with* my own paintings, writing about my paintings seems anti-climactic. My procedures did arouse some curiosity among my fellow painters, so the following may be of interest to those who feel as I do about the drudgery of draftsmanship.

The camera serves me as a sketchbook. In my limited travels, for example, there is always a time conflict about making "fine photographs" of places that interest me. Sometimes the light and weather resist me. Sometimes parked automobiles or other artifacts are not as they should be--or as I would like them to be. Often the lovely house is cluttered with foliage, or simply with aggressive lack of care. With all of the added detail it may not be paintable--at least not within a normal lifetime. It is not always possible to get to the right point of view because of the crush of other buildings, telephone poles, mail-boxes, and such. Inevitably the appropriate focal length lens was left at the hotel; I am too lazy to carry a large inventory of equipment. The photograph promises to be a compromise between poor and almost adequate, unless I can commit more time than is available for a return. Because the photograph is not the ultimate objective, is is made anyway; often additional detail photographs are made from better angles--or even from a better building. The photograph, in fact, promises to be too much a matter-of-fact image.

I always wait for someone to ask, "Why worry so much about buildings?" but no one ever does, so I'll invent an answer. Buildings--for me--are metaphors of man's reach for security and warmth and closeness--or privacy. It's as simple as that. They often turn out to be lonely signs of defeat in this search but I'd rather not dwell on that aspect; I'm romantic enough to hope that the friendly warmth is what my metaphor is all about.

Strongest elements of the whole romantic concept are the signs of man's handiwork--clapboards, gingerbread trim, non-mass-produced details, evolutions of design, old and new uses together. All seem to suggest a calm, unhurried, uncomplicated way of life that I like to think once existed. It didn't, of course, but I can dream a little with my painted toy houses.

THE MECHANICS

To put these feelings all together with the often-tawdry sketch photographic slides is easy. The slide-projector image--especially with a zoom projection lens--is most agreeable to alteration and synthesis. If my too-close camera position gives irrational converging verticals, I simply tilt the prepared canvas to straighten them, just as if I had worked with an adjustable view camera. Details too diminutive to trace respond to the zoom projection lens for enlargement. Missing and desirable details are transplanted from other slides. Excess of clutter is ignored. The composition is developed on the prepared canvas in waterproof ink that is in contrast to the anticipated colors. I hope to allow the linear edges to show their contrasting color through in the final painting. Sometimes I guess wrong and the painting takes over from me.

With the linear structure clearly defined I wash in rather bright blocks of color--again in contrast to the anticipated final colors. Painting continues with a relatively dry brush and the contrasting under-colors show through (hopefully) to enhance the linear quality of the final image. Sometimes I don't get the final color early; then the color becomes opaque and the sparkle of the underpainted color dies. I like flat areas of color- like most naives--and have to do a number of test patches to see how the see-through looks. The large areas are then rather systematically laid in, with care to allow the underpainting to show. The repetitive details which I like--clapboards, gingerbread, window trim--are all painted in as units, very systematically, like Rousseau.

I've had a long *affaire d'amour* with hard blues--the phthalocyanine in particular--but find myself now uneasy with the edginess; cobalt and ultra seem like new discoveries. Softer colors seem to be coming along, but let's look at the paintings, more or less in chronological sequence.

I'll comment on the paintings as I worked on them, with a fairly well-defined linear plan to start with. The coherence was only partially predictable, with one detail influencing the other, and with the overall image developing its own not entirely controllable coherence. I used to think that to say "the painting has a life of its own" was pretentious but I have found that it really does have a life of its own. That is one of the pleasures of painting. The paintings developed from their own internal requirements, in spite of the original plans, and my comments reflect the inter-relatedness of the problems as they developed.

Because references to the paintings invite glances at their color reproductions, I must comment on the technical inadequacy of the reproductions. As sophisticated as modern color photographic materials are, they are not primarily made to reproduce paintings. A phenomenon called "curve-crossing" becomes apparent when attempting accurate color matching. The matching of light tones often results in mis-match of darker tones. The matching of dark tones often results in bleached out light tones of inaccurate color. There is a tendency to increased contrast and over-saturated color. No wonder the paintings seen in museums are often ill-recognizable in their gaudy coffee-table book images! Having worked with precision photography for decades, I was shocked at the limitations.

Toronto Market (Illustration 16) started with the color slide of Illustration 17. All of the slide reproductions, by the way, show somewhat less than the slide itself did. The building had to be squared up by turning the canvas in order to get a squarer, more frontal view. All the weight seemed to be at the right so the awning was shifted left and the window lettering simplified. The brick pattern was applied with a small wooden block and the geranium came from the top of the

[16] *Toronto Market.*

[17] *Toronto Market* sketch.

head. The lower left window was too much of a jumble, but the strangely-angled unmade bed seemed promising. The self-portrait came from a passport picture via a grid pattern. The kitsch landscapes in the window were a delight to paint and I briefly though of going into the miniature kitsch business. I now find this picture too tightly painted--too photographic--for current tastes.

Unionville, Ontario (Illustration 18) started with the slide of Illustration 19A. Here there was need to "correct" the vertical convergence of an up-tilted camera. The nicely formed brackets at the peaks needed a little enlargement by the zoom projector lens, as did the diminutive barber-pole. The austere upper left window seemed weak as a companion to the odd Gothic shape on the right; a substitute was found a few blocks from my present home and brought home as the slide partly shown in Illustration 19B. After the ugly barrier on the porch had been decided against, the VW was photographed in my drive from a few slightly different angles, of which Illustration 19C was decided on for the best perspective. The color of the house simply would not stay white, so I surrendered. The linear under-drawing shows through in a way I particularly like, with the bonus that what should be dark shadow lines turn out to be light luminous lines, particularly pleasing to me in the shadowed wall of the porch. The upper windows make me a bit uncomfortable; because I tend to overwork paintings, they were left rather like transparent water-color. Perhaps they're better that way. The VW here is much too orange, compared to the painting!

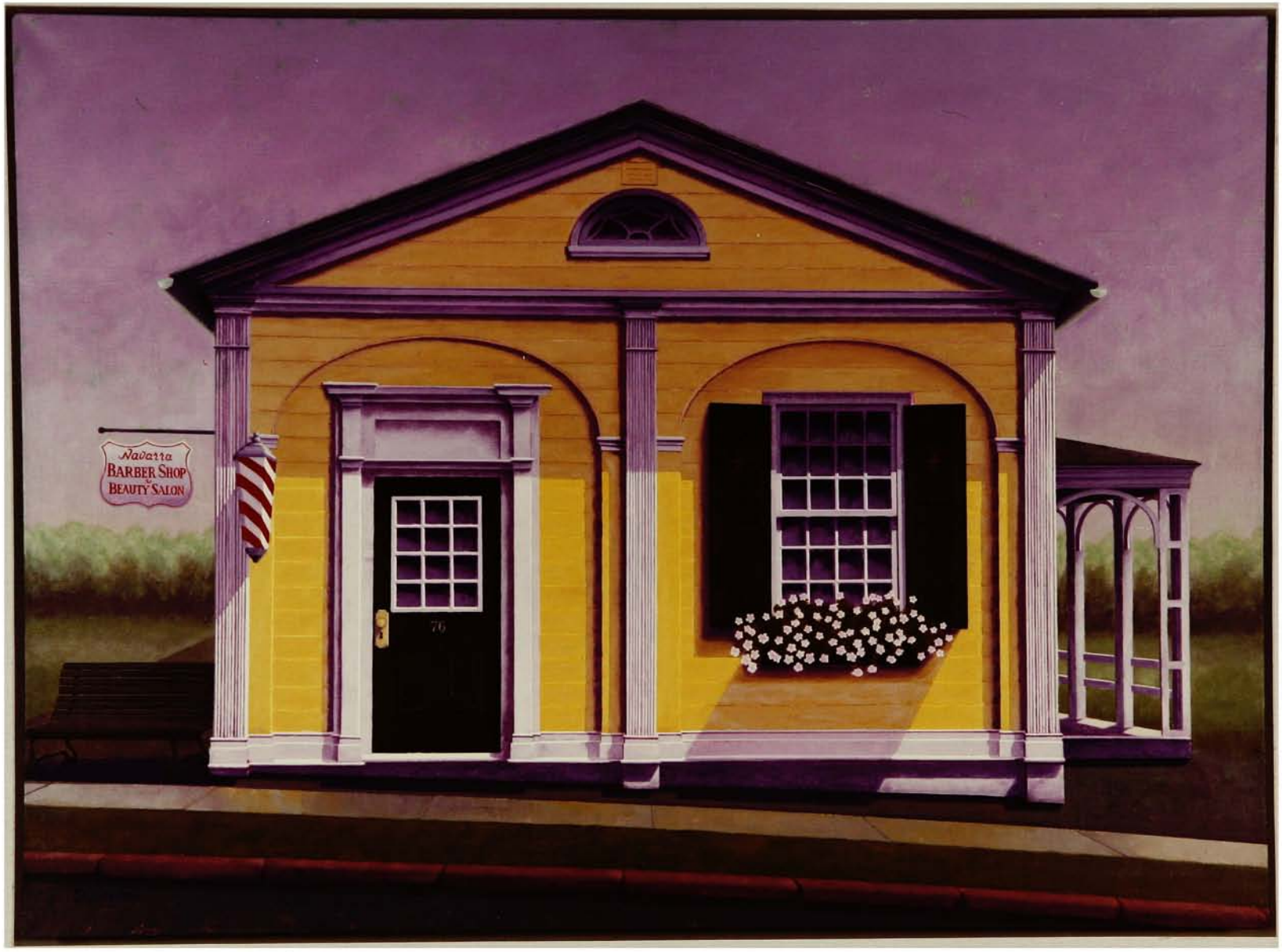
Cooperstown Shop (Illustration 20) was from my favorite small town. Unfortunately, the purplish-gray trim reproduces far too magenta in the shadow areas. The veranda at the right asked to be extended by shifting the projector and the zoom lens strengthened the too-small (for me) barber-pole. The sign was not visible enough so that a close-up of the sign itself was available to place where wanted. The old park bench--needed to close the space at the left--was drawn from a run-down park on South Avenue, near my home. Placing the house into an empty world seemed to make more of a monument of it.

[18] *Unionville, Ontario.*

[19A]

[19B]

[19C]



[20] *Cooperstown Shop.*

[21A]

[21B]

Chokoloskee Post Office (Illustration 22) grew from a slide far too cluttered (Illustration 23A) or, sad to say, from a subject too cluttered and run-down. The left-side extension was cut off in the slide and was constructed and enlarged from slide 23B. A good look at the older Coca-Cola sign was provided by slide 23C. The flagless pole was decorated with an imagined one, struggling in a stiff breeze to contrast with the stillness of the picture. The piling, which once protected the building's contents from high tides, was great fun to reconstruct! The luminous lines again please me--perhaps providing foregrounding. Although the reproduction again is too harsh, this is my own favorite painting to date.

Toronto Beaches (Illustration 24) was an attempt to free myself from the naive compulsion for repetitive detail. I had seen some Italian contemporary commercial kitsch which struck me with its open and uncomplicated space. I had a slide (Illustration 25) which had the same feeling. The Zoom projector lens helped enlarge the watch-tower and I devised a much too long Union Jack in order to play the movement of the flag against the stillness of the scene. I couldn't keep from the compulsive pattern entirely, so the foreground has a rather heavy impasto of wind-blown furrows; fortunately, it doesn't show much in the reproduction. There is an "in" story here, about the stubbornness of old Canada hands to accede to the new maple-leaf flag when it was made official.

Key West House (Illustration 26) is from a few years ago, when I fist started the slide-projection method. I don't particularly like it now, but the Rousseau-like palm tree and the alteration of porch detail interested me when I dug the picture out again. The house itself interested me a great deal, so I decided to make another run at the house, hoping for a more vertical picture. The color seemed offensively hard also, so that, starting with the original slides (Illustrations 27A and 27B) I started another painting of the same house with the addition of a softer palm tree (Illustration 27C). The intent was to make a softer, more delicate, more personally satisfying painting.

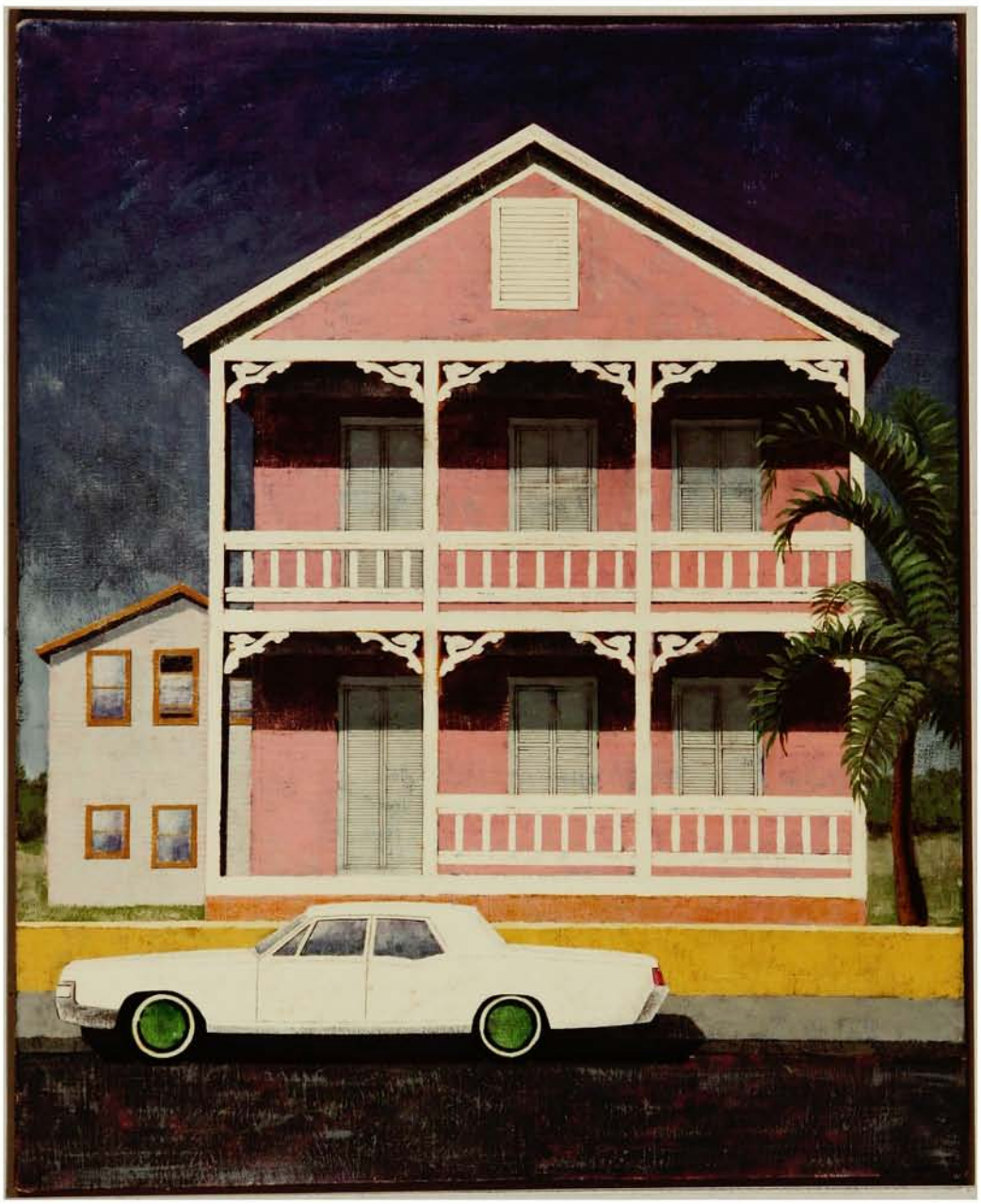
[22] Chokoloskee Post Office.

[23A]

[23B] [23C]

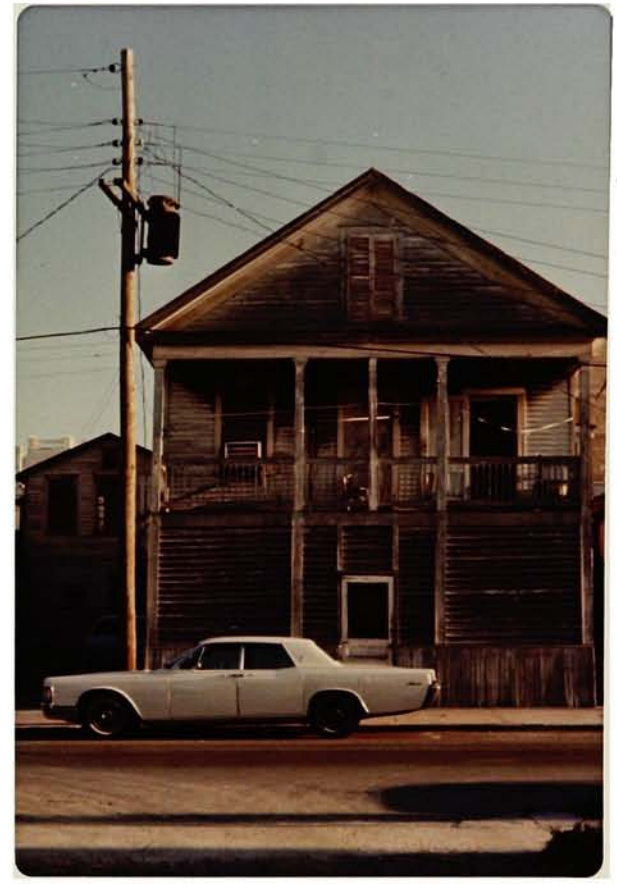
[24] *Toronto Beaches.*

[25] *Toronto Beaches* sketch.



[26] Key West House.

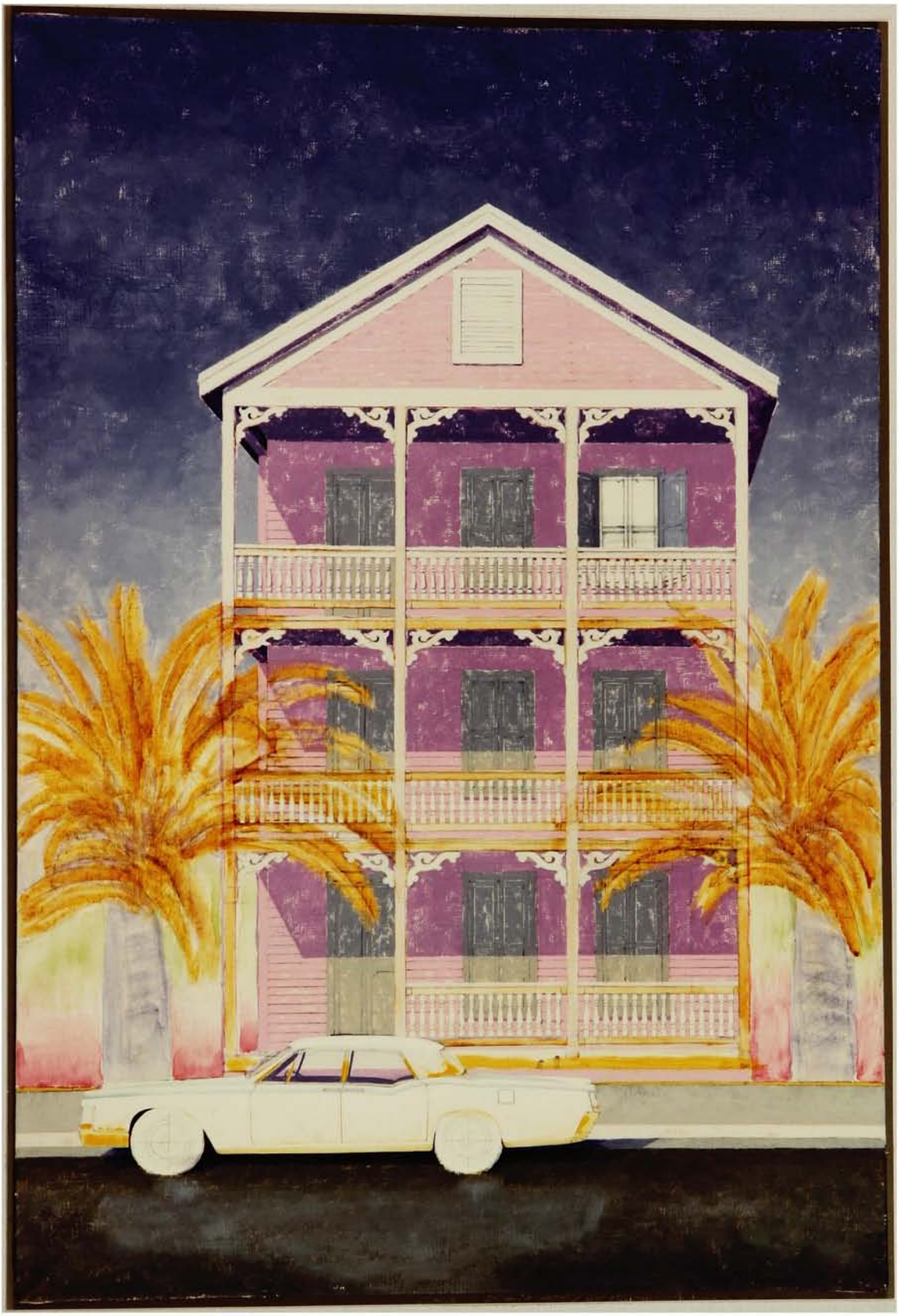
[27A]



[27B]

[27C] A softer palm tree.

The unfinished *Key West House II* (Illustration 28) turns out to hint at some changes of thought and some new ways of thinking. The third story was easy to add, of course, by raising the slide projector. The need to print the reproduction light enough to show the softer blue of the sky causes a loss of color in the house itself, but the water-color-like feeling of the underpainting for the palms suggest a change from the flat blocks of under color up to this point. Many things here please me, such as the delicately-detailed porch-railings, but the crude underpainting for the palms suddenly seduces me. I visualize the wonderful foregrounding--painterliness--possible by the less-precisely controllable transparent water-color medium. With such thoughts, this painting will probably not go any further. Instead, transparency, delicacy . . . . . And *perspectiva naturalis* . . . .



[28] *Key West House II*, unfinished.

BIBLIOGRAPHY

Works Cited and Works Consulted

Bardi, P. M. *Giorgio Morandi.* Milan: Edizione Del Milano, 1957.

Battcock, Gregory, editor. *Super Realism.* New York: E. P. Dutton & Co., Inc., 1975.

Canaday, John. *Mainstreams of Modern Art.* New York: Simon and Schuster, 1959.

Carrà, Massimo. *Metaphysical Art.* Translated by Caroline Tisdall. New York: Praeger Publishers, 1971.

Chapman, Raymond. *Linguistics and Literature.* London: Edward Arnold Ltd., 1973.

Chase, Linda. *Hyperrealism.* New York: Rizzoli International Publications, Inc., 1975.

Chase, Linda. "Existential *vs.* Humanist Realism." *Super Realism.* Edited by Gregory Battcock. New York: E. P. Dutton & Co., Inc., 1975, pp. 81-95.

Collingwood, R. G. *An Autobiography.* London: Oxford University Press, 1970. First published by the Clarendon Press in 1939.

Dyckes, William. "The Photo as Subject: The Paintings and Drawings of Chuck Close." *Super Realism.* Edited by Gregory Battcock. New York: E. P. Dutton & Co., Inc., 1975, pp. 145-162.

Eastman Kodak Company. *Viewing a Print in True Perspective.* Rochester, 5-67 Major Revision.

Fouquet, Jean. *The Hours of Etienne Chevalier.* Preface by Charles Sterling. New York: George Braziller, 1971.

Frankenstein, Alfred. *The Reality of Appearance.* New York: New York Graphic Society Ltd., n. d.

Giedeon, S. *The Eternal Present: The Beginnings of Art.* New York: Pantheon Books, 1962.

Giuffrè, Guido. *Morandi.* London: Hamlyn, 1971.

Goldwater, Robert J. *Primitivism in Modern Painting*. New York: Harper & Brothers Publishers, 1938.

Gombrich, E. H. *Art and Illusion*. Princeton: Princeton University Press, 1969.

Gombrich, E. H. "The Visual Image." *Scientific American*, September, 1972, pp. 82-96.

Gottlieb, Carla. *Beyond Modern Art*. New York: E. P. Dutton & Co., Inc., 1976.

Graham, Donald W. *Composing Pictures*. New York: Van Nostrand Reinhold Company, 1970.

Haftmann, Werner. *Painting in the Twentieth Century*. Translated by Ralph Manheim. New York: Frederick A. Praeger, Inc., 1961.

Ivins, William M., Jr. *Art & Geometry*. New York: Dover Publications, Inc., 1964. Reprint of first edition published by Harvard University Press, 1946.

Ivins, William M., Jr. *Prints and Visual Communication*. Cambridge, Massachusetts: The M.I.T. Press, n. d. Reprint of first edition published by Harvard University Press, 1953.

Kainz, Friedrich. *Aesthetics the Science*. Translated by Herbert M. Schueller. Detroit: Wayne State University Press, 1962.

Karp, Ivan. "Rent is the Only Reality, or the Hotel Instead of the Hymns." *Super Realism*. Edited by Gregory Battcock. New York: E. P. Dutton & Co., Inc., 1975, pp. 21-35.

Leonard, Sandra E. *Henri Rousseau and Max Weber*. New York: Richard L. Feigen & Co., 1970.

I Maestri Del Colore, fasc. 168. *Fouquet*. Milan: Fratelli Fabbri Editori, 1966.

Marandel, J. Patrice. "The Deductive Image." *Super Realism*. Edited by Gregory Battcock. New York: E. P. Dutton & Co., pp. 36-48.

McLuhan, Marshall, and Parker, Harley. *Through the Vanishing Point*. New York: Harper & Row, Publishers, 1968.

Mukařovský, Jan. "Standard Language and Poetic Language." *Linguistics and Literary Style*. Edited by Donald C. Freeman. New York: Hold Rinehart & Winston, 1970.

Nochlin, Linda. *Realism*. New York: Penguin Books Inc., 1975.

Perls, Klaus G. *Jean Fouquet.* Paris: The Hyperion Press, 1940.

Pinto, Sandra. *Courbet.* Translated by Diane Goldrei. London: Thames and Hudson, 1971.

Pirenne, M. H. *Optics, Painting & Photography.* Cambridge: Cambridge University Press, 1970.

Polanyi, Michael. "What is a Painting?" *The American Scholar,* Autumn, 1979, pp. 655-69.

Raymond, H. D. "Beyond Freedom, Dignity, and Ridicule." *Super Realism.* Edited by Gregory Battcock. New York: E. P. Dutton & Co., Inc., pp. 126-134.

Schuman, Jackie. Review of R.I.T. Graduate Thesis Exhibit. *Newsroom.* Rochester: Channel 21, April 27, 1977.

Shattuck, Roger. *The Banquet Years.* Garden City: Doubleday & Company, Inc., 1961.

Stev, Mark. "Pippin's Folk Heroes." *Newsweek,* August 22, 1977, pp. 59,60.

Sykes, Gerald. *The Perennial Avantgarde.* Englewood Cliffs: Prentice-Hall, Inc., 1971.

Thornton, Gene. "Panoramic Views in Perspective." *The New York Times,* October 9, 1977, pp. D35,36.

Walker, John A. *Art Since Pop.* London: Thames and Hudson Ltd., 1975.

White, John. *The Birth and Rebirth of Pictorial Space.* Boston: Boston Book and Art Shop, 1967.

Wolfe, Tom. "The Painted Word." *Harper's Magazine,* April, 1975, pp.57-92.

Woodcock, George. "The Lure of the Primitive." *The American Scholar,* Summer, 1976, pp. 387-402.